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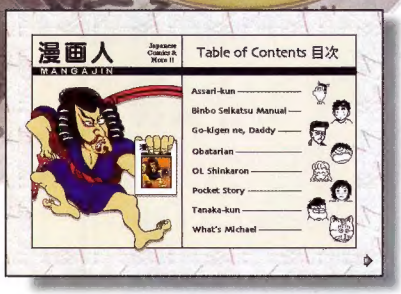

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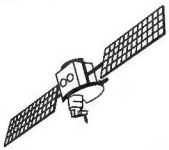

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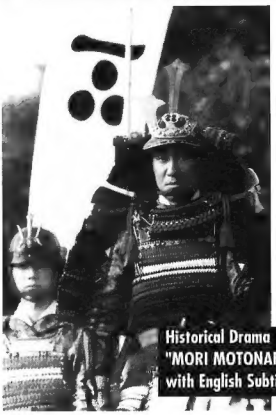

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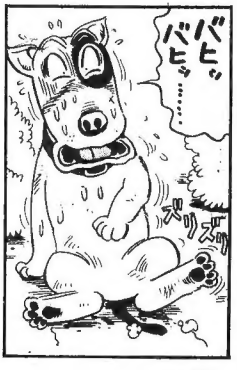

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Mangajin is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in *Mangajin* were created in Japan, by Japanese cartoonists, for Japanese readers.

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PUBLISHER'S NOTE

Back in the late 1980s, when the concept for *Mangajin* was being developed, observing trade between the US and Japan was like watching a bad tennis match. Japan would get off a strong serve, and the US would hit it into the net, or lob Japan a perfect set-up for a smash return. Part of the problem seemed to be that Americans didn't know very much about Japan, and that was one of missions of *Mangajin*—to correct the information deficit, and thereby contribute in some small way to correcting the trade deficit.

Of course, all of the initial investors were looking at *Mangajin* as a business, but for American investors it had the added appeal of helping American business people compete with Japan. For the Japanese investors, the extra incentive was that *Mangajin* could help non-Japanese better understand Japan, eliminating misunderstandings that are considered to be one of the major causes of friction. I think most Japanese people at that time really wanted the US to get its act together better anyway.

Now, almost 10 years later, the situation has changed. It's still hard to find an issue of the *Wall Street Journal* that doesn't have a story or two about Japan, but the Japanese "corporate warriors" seem a bit more human these days. American interest in Japan, however, remains strong, and somehow it seems a little more genuine these days.

To stay in tune with the changing times, *Mangajin* is expanding its mission slightly. In addition to reporting on and excerpting from Japan's popular culture, we want to help Americans and Japanese make contact on a personal level. Through our catalog (The Japanese Resource Guide), we are making contact with more and more Japanese ex-pats in the US. We know that sometimes they have trouble making personal friends during their stay. Likewise, we know that there are plenty of Americans who would enjoy meeting people from Japan. So, in this issue we have a started a Cultural Exchange page (p. 17). If there is a group in your area, please tell us about it. (And maybe you can help us come up with a better name for the page!)

Vaughn P. Simmons

Coming Up in Issue No. 66

Feature: Why are all the kids in Japan dyeing their hair brown? *Chapatsu*, literally, 'tea-colored' hair," is nothing new, but recently it has become pervasive among the younger generation. We've all heard that Japan is becoming more Westernized, but this is red-iculous.

Manga & Feature: In a truly international joint venture, American cartoonist George Gladir creates storyboards about US perceptions of Japan, which are then sent to Japan and manga-tized (in Japanese) by his counterpart, Ōyama Tetsuya. The series has been featured in Kodansha's *Morning* since 1994. George tells all, and even shows the original drawings behind the selections we feature in the *Mangajin* style.

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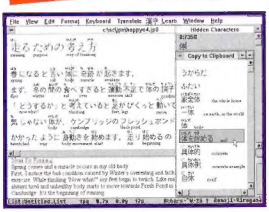

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Letters to the Editor

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Photo ID, please

The quality of writing in your stories is great. As I'm reading along, learning about the movers and shakers of Japanese society, I would really enjoy associating the names with faces. Would *Mangajin* please identify people in photos more specifically? In issue No. 62's story on Japan's newscasters, I couldn't tell who was who in the photos. Similarly, in the story in No. 63 on the comedy group Downtown, I'd like to see identification of the comics directly under the photo. Thanks.
"A New Subscriber"
San Francisco

Good point. In the case of the newscasters, we weren't able to identify some, so we decided just to leave them all anonymous. But we definitely did miss the boat on Downtown. That's Matsumoto on the left and Hamada on the right.

Dual-boot pointer

I just wanted to say that Erik Kassebaum's article ["Taking It with You," *Mangajin* No. 61] was great. I am sure it will help those people going to and from Japan with computers.

I would like to add to the information regarding choosing between languages or operating systems when booting up the computer.

I work in a Multilanguage Windows 95 and Windows NT environment as lead tester for Asian Language Localization at Corel Corporation. We are required to have at least three different Asian language versions of Win95 on one PC.

System Commander is a fairly old (in the computer world—1995) boot managing system. We used it in 1995 and early 1996. We found System Commander OK but it would fail under certain circumstances.

We now use Intlboot and the Win95 version of Winboot from Microsoft. Intlboot works from DOS and separates command.com, config.sys and autoexec.bat in a separate folder for each language of Win95 that you want to install. Winboot works on the same principle, only it works from within Win95. Winboot's only drawback is that the user must install all Win95 languages on the C:\ drive, leaving little room for other applications. This necessitates making your C:\ partition larger if you are going to install two or more different languages.
Karen P. Farrell
Ottawa

Mad about Minori

I think I'm in love with Suginae Minori.

Seriously, I was sufficiently taken with the first installment [*Mangajin* No. 62] that I went down to my local Kinokuniya and bought five volumes, despite the fact that reading Japanese is still painfully slow for me. If you ever have the urge to translate more chapters from *Minori Densetsu*, you would have the heartfelt thanks of at least one fan.

Ah, Suginae-san . . . *I'd* be the right man for you.
Ross TenEyck
Seattle, WA

Websites of the moment

We all have our hobbies, but few are as beneficial to mankind as Hayashi Yūji's. He has selflessly applied his web-page designing skills to creating the Tokyo Toilet Map. Within these cyberpages are rated the best and worst public facilities in Tokyo, along with all the photos you can stand. (Warning: material may be objectionable to some, if not all, readers.)

http://www.asahi-net.or.jp/~AD8Y-HYS/index.htm

As a service to toilet tourists, a select few of these reviews are presented in English:

http://www.asahi-net.or.jp/~AD8Y-HYS/index_e.htm

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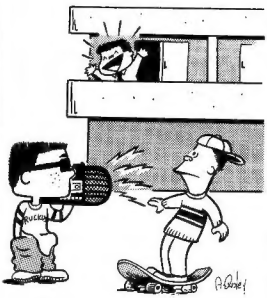

A joyful noise

Our apartment building in Yokohama was located next to an office building with a large courtyard and a Lawson's convenience store—a magnet for junior-high and high-school kids. During warm summer nights, large gangs of kids would hang out in the courtyard until all hours, skateboarding, blaring their boom boxes, and generally making a great deal of noise.

After one particularly raucous evening, our neighbor, a recent transplant from California who had just started studying Japanese, mentioned that he had gone out on his balcony at 2 AM the night before and yelled down at the kids to be quiet. The kids however, had just stared up at him and continued what they were doing.

"What did you say to them?" I asked. "I wanted to say 'Annoying!'" he replied, meaning the word *urusai*. Instead, what he bellowed from his balcony was "*Ureshii*!"— "I'm happy!"

S. YANAGI
Tokyo

Feeling liverish

In search of a facial moisturizer, I hesitantly approached a cosmetics counter in a department store and tried to explain to the inquiring shop assistant that I wanted a cream for dry skin: "*Mitara wakaru to omoimasu ga, kao ga totemo kanzō shitemasu* . . . ," which was intended to mean, "As you can see, my face is very dry." A faint smile flickered across her face as she corrected me: "*Aaa . . . Kansō shittemasu ne . . .*"—"That's a dry (*kansō*) face, my dear, not a liver (*kanzō*) face."

MIRIAM DOI
Osaka

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back to the BASICS

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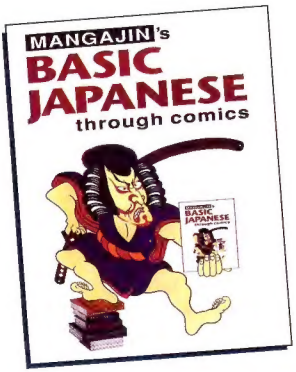

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Hana-Hana Meiwaku

Flower-Nose Annoyance

Finally, spring has arrived. For some of us, there's a heavy price to pay for nature's orgy of pollen, but Kanro's *Hana-Hana Meiwaku* (花鼻迷惑), the "super-herb candy," offers relief from the misery of hay fever.

The name *Hana-Hana Meiwaku* combines the kanji for "flower" (*hana*—花) and "nose" (*hana*—鼻) with the word *meiwaku* (迷惑—"annoyance/inconvenience"). 花鼻迷惑 suggests a phrase meaning "Are flowers and your nose bothering you?" ("*Hana-hana, meiwaku*?")

The word play arises from the fact that *Hana-Hana Meiwaku* sounds like the phrase *hanahada meiwaku* (鼻だ迷惑—"a great bother/an incredible nuisance"). *Hanahada* means "exceedingly/extremely/immensely," so *hanahada meiwaku* indicates a pretty high level of annoyance.

Another dimension to this pun is that if you try to say *hanahada meiwaku* with a stuffy nose, *da* becomes a nasal sounding *na*, and you come out with the name of Kanro's herbal candy.

Hana-Hana Meiwaku works its magic with a combination of natural ingredients. These include a heavy dose of menthol and seven so-called super-herbs: *tencha* extract (*tencha no ekisu, tencha* being a Chinese herb tea made from a plant in the rose family), *shiso* extract (*shiso* is an herb commonly used in Japanese cooking), bitter orange (*dai dai*), jujube (natsume), striped bamboo grass (*kuma-zasa*), hawthorn (*sanzashi*), and licorice (*kanzō*).

Thanks to Moteki-san and the folks at Sekai Shuppan for this one.

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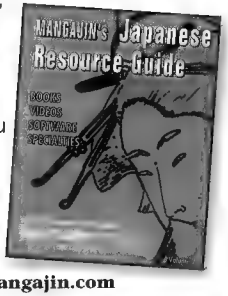

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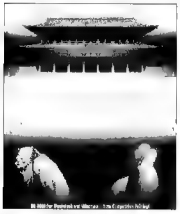

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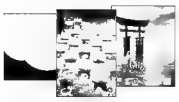

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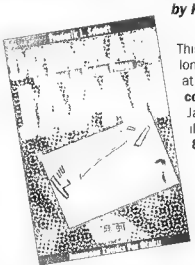

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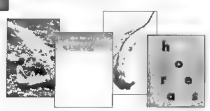

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Tamagotchi: A fad is hatched

This lovable nuisance is peeping its way into the hearts of (mostly) young people across Japan. Toy makers hope it—and other key-chain toys—will find its way into your life, too.

by Richard Sadowsky

Imagine smuggling a pet into school or bringing a baby to work. Several times during the day it audibly demands attention and could be in danger if neglected for too long. In fact, living with it is an endless cycle of altruistic tending—burp, feed, and change; burp, feed, and change. Measure its weight, give it medicine when it's sick, marvel at its transformations. So what if you can't sleep at night worrying over its health?

But this is an electronic toy. The crying (or peeping in this case) is persistent, but no milk formula is needed and the mess doesn't require nappies—just the press of a few buttons. It's called Tamagotchi (たまごっち), and it's a pudgy little chick that hatches from a virtual egg. It exists "inside" a flat, egg-shaped device with a tiny LCD screen. The bird grows day by day, each day becoming a "year" older. With good care, a first-time caretaker can keep the pet "alive" to the age of 15 or so.

Once a person accepts the mission to care for a Tamagotchi, it becomes a labor of love: the longer the chick survives, the more bleary-eyed one gets. To stay alive, its various needs must be tended to in a timely fashion. Too many accumulated virtual poops, for example, and it dies of toxicity. Neglected, the bird becomes demanding and develops an attitude, but with proper feeding and firm discipline it becomes well-behaved.

How does Tamagotchi actually work? Simple screen animation shows the chick in its different phases of life and emotional states—when it's sulky, sleeping, or happy and fanning its feathers. It peeps when it wants something. A, B, and C buttons serve such basic functions as "mode," "cancel," and "action." To find out why it is peeping, one has to press the buttons and check various gauges representing different vital functions. If the food gauge has waned and the chick is hungry, pressing the "feed" button replenishes the chick and is reflected in the gauge. If it pesters you for no apparent reason, there is the option of giving it a virtual spank or two.

One of the things the Tamagotchi likes to do is get you to play a game in which three out of five victories determine the winner. On the count of three, one has to guess the side to which it is going to run. When the Tamagotchi is young, the game is easy to win, but the chick gets smarter with age and uses feints and tricky maneuvers. (This is a version of the Japanese children's game "*Atchi Muite Hoi*" or "Look Over . . . There.") When the chick wins, it jumps up and down with joy.

Sadly, all good things must come to an end, and eventually the little tykes die. The good news is that unlike a real pet, the Tamagotchi can be resurrected by pressing the reset button on its back.

Tamagotchi was invented by a young woman named Maita Aki of Bandai Co. and was introduced to the Japanese market last autumn, selling

for ¥1,980 (around $16) each. Its name is a cutesy combination of the words *tamago* (卵, "egg") and the English word "watch." (Because nearly all consonant sounds in the Japanese syllabary require a vowel attachment, the "tch" of "watch" becomes *tchi* in Japanese. Such alternative rōmaji renderings as "Tamagocchi" and "Tamagotch" have also been observed.) The toys are made in a variety of colors and patterns and are attached to a key chain so that they may be carried around and tended throughout the day.

So who would want to take care of such a demanding virtual pet? At least 750,000 people in Japan, that's who—and possibly millions more worldwide. Bandai can't keep up with the current demand. Just 38 days after the product's November 23 launch, all 350,000 Tamagotchis had sold out. The stores were quickly restocked, but by mid-February supplies across the country dried up and a black market developed. On the Internet Tamagotchis were being sold for ¥10,000-¥50,000—that's five to 25 times the list price. A mint-condition, original white Tamagotchi—a collector's item—goes for ¥120,000.

Schoolkids and the young crowd in Japan are no strangers to small electronic devices. Hand-held key-chain games were a hit product of 1996, a resurgence made possible by the relicensing of the rotate-and-drop block game Tetris. On any train on a given day in Japan there are bound to be a few children or teens sitting hunched over their miniature computer games, thumbs plying tiny buttons too small for some adult fingers. These games, selling at ¥980-¥1,180 ($6-$10), run on two "button" batteries that last for months and are said to be selling at 100,000 units a month in Japan.

Tetris Jr., from Hiro Company, Ltd., was the first key-chain game to appear. The same company has recently licensed the 1978 game Space Invaders, and Bandai has licensed Pac Man to create Pac-Junior. Another button-battery toy kids get a kick out of is a simple microphone/playback device that allows a few seconds of voice recording and endless playback.

But none of these toys has swept the nation quite like Tamagotchi. In Japan, not a day goes by without hearing some news or rumors regarding this product. 'TAMAGOTCH' BLAMED FOR TWO-CAR CRASH, announced the *Daily Yomiuri* on March 8, 1997: "According to police, a 25-year-old woman rear-ended a car waiting at a traffic light after being distracted by the sound of her egg-shaped toy."

SECONDHAND UNITS SELLING FOR 15 TIMES NORMAL PRICE CAUSING TROUBLE, read the *Asahi Shinbun* on February 26, 1997. The article details how some hopeful buyers are sending in their money but getting nothing in return. The *Mainichi Shinbun*, another major daily newspaper, has even set up a Tamagotchi corner on its Japanese-language home page.

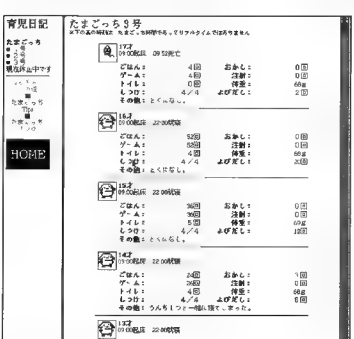
Then there are the rumors: How a junior high school boy slugged his teacher (a woman) for confiscating his egg. How a *yakuza* gangster ordered 50 units from a retailer and beat him up when they didn't come in. How middle-aged men buy them to give to high-school girls as favors in exchange for their company—the so-called "*enjo kōsai*." Or how a friend is number 220 on the waiting list to buy a Tamagotchi at a local department store for her fifth-grade boy.

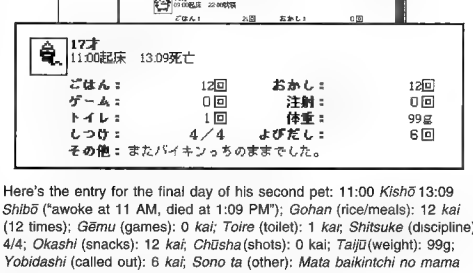
The Internet lends itself well to propagating Tamagotchi mania. As with most home pages that border on the obsessive-compulsive, the wealth of trivia available on Tamagotchi makes one marvel at the time some people have on their hands. Little information is yet available in English, but in Japanese it's easy to get lost in the flood.

Via the Internet, one can find out which stores are expecting new shipments, find a foster parent, read memoirs or an autopsy report, purchase via auction or trade, view the character at every stage of development, download Tamagotchi icons for Windows, get info on web sites that are giving them

Diary of a Tamagotchi Parent

A large part of the Tamagotchi boom involves the World Wide Web, where fans buy and sell eggs, trade information on proper petcare, or just show off their loved ones. Shown below is the daily diary kept by one owner for his third pet—a Genjirotchi-type Tamagotchi. This one, his third, lasted 17 days (in the world of Tamagotchi, one day equals one year, so he indicates the pet's age at the beginning of each entry with the kanji 才 *sai*, which means "years" of age). At the beginning of each entry is the pet's LCD appearance for that day.

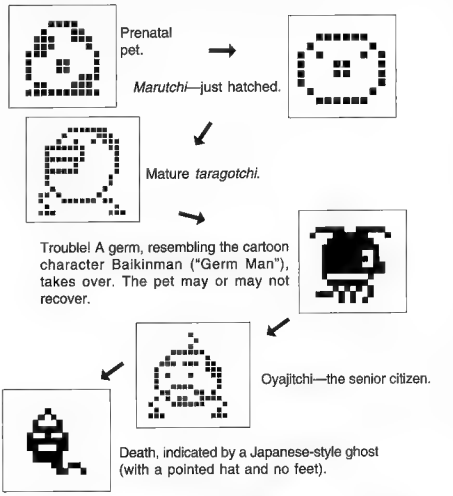




Here's the entry for the final day of his second pet: 11:00 *Kishō* 13:09 *Shibō* ("awoke at 11 AM, died at 1:09 PM"); *Gohan* (rice/meals): 12 *kai* (12 times); *Gēmu* (games): 0 *kai*; *Toire* (toilet): 1 *kai*; *Shitsuke* (discipline): 4/4; *Okashi* (snacks): 12 *kai*; *Chūsha* (shots): 0 kai; *Taijū* (weight): 99g; *Yobidashi* (called out): 6 *kai*; *Sono ta* (other): *Mata baikintchi no mama deshita* ("Still infected"). In the end the chick is replaced by a Japanese-style ghost with no feet and a pointed hat.

Life of the Tamagotchi

The Tamagotchi's appearance changes as it grows older. Here's a possible lifeline for a pet of the *taragotchi* variety.


Prenatal pet.
Marutchi—just hatched.
Mature *taragotchi*.
Trouble! A germ, resembling the cartoon character Baikinman ("Germ Man"), takes over. The pet may or may not recover.
Oyajitchi—the senior citizen.
Death, indicated by a Japanese-style ghost (with a pointed hat and no feet).

away, play a simulated game, view one by live camera, learn the "laws" that govern Tamagotchi, or learn "cheating" techniques known as *ura-waza*.

Ura-waza (裏わざ, literally, "back [door] tricks") techniques include learning how to put the chick into "hibernation," find hidden screens, put the chick on a diet, keep it alive to 99 "years" of age, win at Atchi Muite Hoi, even how to take it apart or decorate it. There are even instructions on how to kill the thing as quickly as possible.

How has such a fascination with this virtual pet developed, and is it healthy? Some speculate that the popularity of Tamagotchi among young Japanese women who have yet to have children is due to their strong nurturing instinct: the virtual chick fills an emotional need by becoming a surrogate child. This does not, however, explain the phenomenal interest in the chick by both genders. Others consider the virtual pet fad to be a result of not being allowed to have pets in the crowded living conditions of Japan.

Whatever the psychological significance, the romance with virtual pets is still in its infancy. In addition to Bandai's Tamagotchi, virtual pets of all sorts are being produced by various companies—and not only in Japan. These include:

- The Fish Club Aquarium by the Japanese electronics maker NEC Corp., which has fish swimming in

Unwilling to allow Japan's mysteries to elude her, newcomer Betty Reynolds puzzles over the odd entities and happenings around her—whether in a sushi shop or traditional inn, temple or toilet—and presents the fruits of her inquiries in brilliant watercolors with hand-lettered captions. The resulting sketchbook is a highly useful and amusing primer for anyone contemplating Japanese language study or travel to Japan.

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a small aquarium on one's computer monitor;

- Super Wan-chan by Na Software of California, a desktop dog that requires a Windows computer;
- Computer Petz, from PF Magic in San Francisco, interactive animals that "live" on computer desktops and mature over time, developing personalities based on attention, training, and interaction with their owners;
- "Fin-Fin," a hybrid dolphin-bird that evolves and adapts to light, sounds, and nurturing input, still under development by Fujitsu.

Currently Tamagotchi is being ported to the popular Nintendo Game Boy platform and to CD-ROM as well, but there's a twist. Part of the allure of Tamagotchi is the chick's unexpected calls for attention. Since Game Boy uses more battery power and must be turned off, the Tamagotchi game will have to be "saved" each time, and its main focus will be different. In the Game Boy version, the chick competes against computer-generated rivals in three types of contests: sports, beauty, and academic knowledge. Its ability to win in each category will depend on how it is raised (in regard to the frequency of playing one game over another). There will be three more feeding options (vegetables, cake, or ice cream in addition to rice and a snack) and the ability to "praise" as well as "punish." Whether the cartridge (priced at ¥4,286) catches on with kids will be closely monitored after its release in Japan this summer.

Bandai is hoping the second version of the Tamagotchi series ("New Species Discovered") will be equally as popular. Rumor has it that there will be a choice between a fish and a beetle-like insect to raise. And if we're lucky, a Tamagotchi game will be an option built into the next generation of cellular phones and pocket pagers.

One can imagine in the future a merger of this kind of guided evolution of a virtual character, known as a "software agent" with online gaming. Once a person's agent can beat all computer rivals at a game, he'll want to up the stakes and have it compete against agents created by other people. Enter secure transactions and legal betting and you have "Virtual Gladiators," racing, or any game that can work in an electronic milieu. What happens when the line begins to blur between interactive gaming and real life? Military training? Getting paid to play games online?

The more sophisticated online "agents" become, and the more ubiquitous the Internet grows, the more infinite the scenarios. Agents for gaming, for education, for business. Today there already exist trainable virtual agents to carry out real-life tasks in the Internet world, such as seeking out infor-

Hiro Company's Tetris Jr. was the pioneer electronic key-chain game.

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mation and relaying it back. What if the artificial intelligence develops an agenda of its own? What if the virtual baby we raise suddenly falls in love with another of its kind and elopes?

For the moment, the cute chicks are safely contained in plastic units that run on batteries. Bandai has been rushing to increase the output of Tamagotchi at its production facilities in China and hopes to have 7.5 million units in circulation by the end of June. Furthermore, Bandai (soon to be Sega-Bandai due to a recent merger with Sega, a major player in the electronic gaming market) is setting up factories in Singapore and Malaysia to produce Tamagotchi for overseas markets. Bandai America aims to release its virtual pets in the United States by summer. How long this particular fad will last nobody knows, but one thing is for sure: The digital pet is here to stay.

Richard Sadowsky *(richard@awaji-is.or.jp) is a freelance writer and translator living on Awaji Island in rural Japan.*

See our web site for virtual pet links!
www.mangajin.com

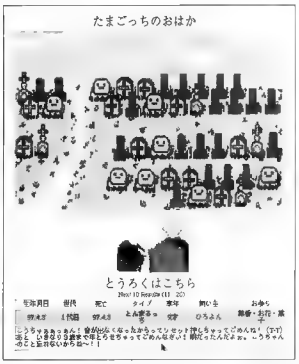
Virtual Graveyard

This Tamagotchi graveyard on the Web comes complete with a Buddhist priest and tombstones. Bereaved owners post notices of their pets' demise along with their names and a tongue-in-cheek eulogy. One memorial, for a pet who died at age 9, reads ケーキが何より好きだったはしちゃん。天国でたくさんたべてね。(*Kēki ga nani yori suki datta Hashi-chan. Tengoku de takusan tabete ne*) "Hashi-chan loved cake more than anything. Eat a lot of cake in heaven."

Top: *Tamagotchi no ohaka* ("Tamagotchi graves").

Middle: *Tōroku wa kochira* ("Registry here").

Bottom: Registry categories are *Seinengappi* ("Date of birth"), *Sedai* ("Generation"), *Shibō* ("Date of death"), *Taipu* ("Type [of pet]"), *Kyōnen* ("Life span"), *Kainushi* ("Owner"), and *Omairi* ("Offering"—of incense, flowers, cake).



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One of the best ways to learn about the Japanese (aside from going there) is to meet people from Japan. All over the world, there are groups devoted to bringing Japanese and non-Japanese together for language practice, study, or just plain fun. On this page in each issue you will find examples of these groups. If you don't live near a particular club that sounds interesting, you'll find tips for starting one of your own.

We also invite readers to send in information about Japan festivals being held in their area, so others can make travel plans if they are interested. (Please note that we need several months' advance notice of any event; information will be posted on a space-available basis.)

Send us your announcements! If you know of any kind of group in your area in which Japanese and non-Japanese have the opportunity to meet, let us know. Write to Mangajin/Cultural Exchange, P.O. Box 77188, Atlanta, GA 30357-1188; call 1-800-552-3206; fax 404-724-0897; or e-mail editors@mangajin.com.

Exchange Club of the Month

Atlanta • Nihongo o Hanasōkai

Japanese tutor Don Smith realized his students needed a chance to put their language skills to work, so he started inviting them over to his place on Thursday nights along with a native speaker of Japanese. Before long word got around, and the number of attendees grew. Meetings were changed to once a month on weekend nights—and the *Nihongo o Hanasōkai* ("Let's Speak Japanese Club") was born.

Many years later the club is still active, run by one of Smith's students, *Atlanta Journal* writer Richard Matthews.

"Members" of this informal club meet once a month in a volunteer's home. Everyone is asked to bring a beverage of some sort; the host usually provides light snacks. There are no speeches and no schedule—just chatting with whoever happens to show up. Since there is no fixed membership, the crowd varies each month; attendance ranges from 40-60 people. Although the club is called "Let's Speak Japanese," English is spoken as well.

Over the years some traditions have developed: a karaoke party in the autumn; a holiday party at Richard's home in December. The Consul General of Japan has also graciously hosted the Hanasōkai on several occasions in the past.

Almost anything goes at a Hanasōkai meeting. One host used a game of Pictionary to break the ice. In order to mix Japanese and Americans, the teams were divided by men and women. Each team had to guess what was being drawn in both Japanese and English.

To get the word out, Richard collects $7 annually from those who wish to receive a monthly mailing with a map to the next Hanasōkai meeting. But the Hanasōkai is not restricted to those who pay for the newsletter—everyone is encouraged to make copies and share the information with friends.

STEVEN MOORE

Members of Atlanta's Nihongo o Hanasōkai

For information about the next meeting of Atlanta's Nihongo o Hanasōkai, contact Richard Matthews at 404-874-7288 any evening after 8 PM, or e-mail him at rmatth@mindspring.com .

Other exchange clubs

Dallas/Ft. Worth, TX • 6:01 Club

A bimonthly series of lectures offering information and networking opportunities to the international business community. Recent lecture: "Are We Going Anywhere on Trade?" by economics expert Edward J. Lincoln. For information, contact the Japan-America Society of Dallas/Ft. Worth at 214-761-1791 (jasd@ix.netcom. com).

New York City • The Japanese American Association of New York

Activities, classes, lectures, exhibits, tours, and social events. Members receive a discount on some admissions fees. Recent events: kimono dress show and lunch, bus trip to cherry-blossom festival. For information call 212-840-6942 or write JAA at 15 West 44th St., 11th Floor, New York, NY 10036.

San Francisco • The Japan Society of Northern California

Networking meetings, language (both Japanese and English) classes, lectures, exhibits. Recent lecturers include Rochelle Kopp, author of *The Rice-Paper Ceiling*. For information call 415-986-4383, write 312 Sutter St., Suite 410, San Francisco, CA 94108, or e-mail jsnc@us-japan.org.

Lesson 65 • Three meanings, one *datte*

The word *datte* is actually allotted three separate listings in *Kenkyusha's New Japanese-English Dictionary*. Determining which usage applies is, as always, a case of looking at the context.

We start with examples in which *datte* is equivalent to *mo* ("too/also" or sometimes "even") and *demo* ("even if it is"). Then we have examples where *datte* is a beginning-of-sentence conjunction similar to "but/yet/though" or "because/after all/I mean." We also show two examples of *datte* (usually written as *da tte* in *Mangajin*), which is a quotative form like "I hear it is ～" or "he/she says it is ～."

We have tried to choose examples that show each usage of *datte* as clearly as possible. On the final page of this lesson, see a few different usages of *datte* within one four-panel manga.

"Also/too"

Sanae and Masatoshi, who work at a wedding hall, are having a heated discussion about the behavior and responsibilities of men and women in relationships. What set them off was a couple who couldn't agree on the details of their upcoming nuptials.

© Hoshisato Mochiru / *Kekkon Shiyō yo,* Shogakukan

Sanae: 男　が　わがまま　言う　から　悪い　の　よ。
Otoko ga wagamama iu kara warui no yo.
man (subj.) selfishness say because is bad/at fault (explan.) (emph.)
"It's the man's fault for insisting on *his* way." (PL2)

Masatoshi: 女　だって　悪い。
Onna datte warui.
woman also is bad/at fault
"The woman is to blame, too." (PL2)

- *warui* (lit., "bad/evil") is often used to mean "is at fault/to blame": ～ *ga warui* = "～ is at fault/it's ～'s fault."

Datte can be a colloquial equivalent of *mo*, meaning "also/too."

"Either/neither"

Sakamoto Yoshikata has recently become president of Wacoal, the women's lingerie company founded by his father, Kōichi. In this scene from the manga biography of the Sakamotos, Kōichi has just finished telling Yoshikata that he feels he has been blessed by the life given to him, and that he's always put forth his utmost effort. Yoshikata responds that he intends to do no less.

© Takahashi Miyuki & Nemoto Tetsuya / *Wakōru no Chōsen*, Business Co.

Yoshikata: 俺 だって 負けない さ。
Ore datte makenai sa.
I/me also won't be defeated/outdone (emph.)
"I won't be outdone, either."
"You can expect no less from me." (PL2)

- *ore* is a rough, masculine word for "I/me."
- *makenai* is the abrupt negative form of *makeru* ("be defeated/be outdone/be inferior"). It's not as if they will be in direct competition, so saying he "won't be defeated/outdone" essentially implies that he intends to live up to the precedent set by his father.

When *datte* is a colloquial equivalent of *mo* and occurs in a negative sentence, it can be like "either/neither."

"Even if it is"

Taka'aki is following his mother's footsteps and running his own beauty parlor. Here, his mother has stopped by and has just scolded him for not being careful enough with a customer's hair. Taka'aki jokingly explains to those nearby that his mother loves to lecture even those who are no longer students, and that not even her children are exempt.

© Hirao Yukari & Asuka Sachiko / *Yamano Biyō no Chōsen*, Business Co.

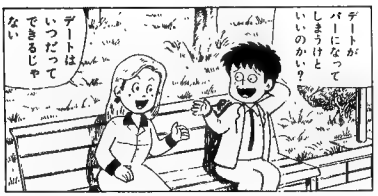
Taka'aki: 実の 息子 だって 容しゃしない から な。
Jitsu no musuko datte yōsha shinai kara na.
actual/true son even if it is won't be lenient/show mercy because (colloq.)
"Because she won't show mercy even if it is her own son."
"She won't give even her own son a break!" (PL2)

- *yōsha shinai* is from the verb *yōsha suru* ("be lenient/make allowances for/show mercy"), which is usually written 容赦する.

Datte can sometimes be a contraction of *demo* or *de atte mo* ("even if it is/you are/I am/etc. ～").

"Any~/no matter ~"

Yōsuke has just explained to his girlfriend Riyoko that he'd like to attend a business seminar that will take place over the weekend, when they had scheduled a date. Fearing the worst, he's relieved when she says she thinks it would be a good idea.



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Yōsuke: デート が パー に なって しまう けど いい のかい?
Dēto ga pā ni natte shimau kedo ii no kai?
date (subj.) will be cancelled-(regret) but OK (explan.-?)
"Are you sure it's OK, even though our date will be off?" (PL2)

Riyoko: デート は いつだって できる じゃない?
Dēto wa itsu datte dekiru ja nai?
date as for whenever/any time can do right?
"We can have a date anytime, right?" (PL2)

- *pā* is an effect word meaning "empty/blank," so *pā ni naru* means "become empty/become nothing" → "be cancelled."
- *natte* is the *-te* form of *naru* ("become"); the *-te shimau* form implies that the action or result is regrettable or undesirable.
- *kai* is a colloquial variation of *ka*.

When preceded by a question word, *datte* has the colloquial meaning of "no matter who/what/when/where/how (it is)," so, *itsu datte* = "no matter when it is" → "anytime/whenever." Similarly:
doko datte = "anywhere/wherever"
nan datte = "anything/whatever"
dare datte = "anyone/whoever"
dō datte = "no matter how/in whatever manner"

Protest/objection

Kirita's older sister has cajoled him into putting on a dress, and now she wants him to go outside so that everyone can see him. Not surprisingly, he refuses.

© Kubo Kiriko / *Imadoki no Kodomo*, Shogakukan

Onēsan: どうして いや なの。
Dōshite iya na no.
why objectionable (is-explan.)
"Why is it objectionable?"
"Why don't you want to?" (PL2)

Kirita: だって...
Datte...
(conj.)
"Well, *you* know..."

When *datte* appears by itself, it almost always implies a protest or objection.

Introduction to a protest

Godai is walking about the streets, searching for his friend's missing dog, when he hears two children arguing over what to name a dog they've just found. Finally, the children's mother breaks into their discussion.

© Takahashi Rumiko / *Mezon Ikkoku,* Shogakukan

Woman's voice: ふたり ともいー かげん に しなさい よっ。
Futari tomo ii kagen ni shinasai yo!
2 people both good degree/extent to do-(command) (emph.)
"Cut it out, the both of you!" (PL2)

Kid's voice: だーって、おかあさん、おにいちゃん が ねーっ...
Dātte, okāsan, oniichan ga nē!...
but Mom (hon.)-big brother (subj.) (colloq.)
"But Mo-om! Oniichan's ..." (PL2)

- *ii kagen ni shinasai* is a command form of *ii kagen ni suru*, literally "make [it] to a good/appropriate extent"—implying that that "good extent" has already been surpassed → "take it easy/that's enough/stop it!/cut it out!"
- *oniichan* is a polite but informal version of *niisan* ("older brother"). Family members are often addressed by their "kinship titles."

In colloquial speech, *datte* (here lengthened to *dātte* to indicate a whiny tone) is often used as a conjunction to introduce defensive statements or statements of protest/objection to what has just been said. This use of *datte* most typically translates as "but."

Introduction to elaboration

Sakamoto is wondering why his lingerie company's sales have dropped off in the winter season. One of his employees suggests that it's because women don't pay so much attention to their figures in the winter. She goes on to explain her theory.

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Employee: だって、 着物 とか 重ね着 する でしょ。
Datte, kimono to ka kasane-gi suru desho.
because/after all kimono or layered clothing do right?
"After all, they wear kimonos or put on several layers, right?" (PL2)

- *kasane-gi* combines the stems of the verbs *kasaneru* ("layer/pile up") and *kiru* ("wear"; the *k* changes to *g* for euphony) to make a noun that refers to "layered clothing." Adding *suru* creates a new verb meaning "wear several layers."

The conjunction *datte* is often used to introduce explanations or further elaborations about what the speaker has just said: "because/after all/I mean . . ."

A quotative *datte* (or *da tte*)

This OL ("Office Lady") has been out shopping with her mother, and they've seen many expensive imported items. The mother seems unimpressed by the high price tags.

© Akizuki Risu/ *OL Shinkaron*, Kodansha

OL: この ダイヤ も 100万円 だって。 すごい ね。
Kono daiya mo hyakuman-en datte. Sugoi ne.
this diamond too 1 million yen (is-quote) amazing/awesome (colloq.)
"It says this diamond's a million yen, too. Isn't it amazing?!" (PL2)

Mother: ダイヤ の 100万 なんて 並 よ、 並!
Daiya no hyakuman nante nami yo, nami!
diamond of 1 million as for common/average (emph.) common/aver.
"For a diamond, that's just average. Average!" (PL2)

- *nante* can be considered a colloquial equivalent of *nado* ("something like"), or of an entire phrase like *nado to iu koto/mono wa* ("a thing/place/person/action that is something like ～"). It's used as a colloquial equivalent of *wa*, for marking the topic ("as for"), often with a feeling of belittlement.

Datte can be a quotative form based on *da* ("is/are") plus the colloquial quotative particle *tte* (equivalent to *to*), so ～ *datte* can mean "says/said it is ～" (the quoted word/phrase can be from either a spoken or written source).

Datte to express surprise

The manga biography of Hiroaki "Rocky" Aoki, founder of the Benihana restaurants, depicts one of Rocky's first business ventures: ice cream vending. One day, Rocky returns his ice cream truck early, having completely sold out. His boss asks what part of town he has been working.

© Takahashi Miyuki & Enami Jōji / *Benihana no Chōsen*, Business Co.

Rocky: ハーレム さ。
Hāremu sa.
(place) (emph.)
"Harlem."

Boss: ハーレム だって? どんな 所 か 知ってる のか!?
Hāremu datte? Donna tokoro ka shitte-ru no ka!?
(place) (surprise) what kind of place (?) know (explan.-?)
"Harlem, you say? Do you know what kind of a place that is?!" (PL2)

- *shitte-ru* is a contraction of *shitte iru* ("know").

When a speaker is surprised by what he has just heard, he often quotes the word or phrase that surprised him and adds *datte?* with the intonation of a question. The tone can range from pleasant surprise to puzzlement to outrage. (For this use, *datte* can follow immediately after a verb as well as a noun, so the *da* does not necessarily carry the meaning of "is/are.") A female speaker might say *desu tte* instead of *datte* in this case.

Datte in action!

There are three instances of *datte* in this manga from the series "*OL Shinkaron*," each one showing a slightly different usage.

1 **OL:** 帰る わよ。 なに してん の?
Kaeru wa yo. Nani shiten no?
will go home (fem. emph.) what are doing (explan.-?)
"Come on, let's go. What're you doing?" (PL2)

Girl: いない。
Inai.
not exist
"No one's here." (PL2)

Sign: 受付
Uketsuke
Reception

- *shiten* is a contraction of *shite iru* ("is/are doing"), from *suru* ("do").

2 **Girl:** あたし 将来 受付嬢 になりたい な。
Atashi shōrai uketsuke-jō ni naritai na.
I future receptionist want to become (colloq.)
"I'd like to become a receptionist in the future." (PL2)

だって ラク そう なんだもん。
Datte raku -sō na n da mon.
because/after all easy/relaxed appearance (is-explan.)
"I mean, it looks so easy." (PL2)

- *datte* here introduces an explanation—the reason why she wants to become a receptionist.
- *na n da mon* is a colloquial contraction of the explanatory *na no da mono*.

3 **OL:** ばか ねえ。ラクな 仕事 なんて そうそう ない の よ。
Baka nē. Raku na shigoto nante sōsō nai no yo.
stupid (colloq.) easy jobs as for not so many exist (expln.)(emph.)
"Silly. Not many jobs are all that easy." (PL2)

受付 だって たいへん よ。
Uketsuke datte taihen yo.
reception also/even difficult/taxing (is-emph.)
一日 ずっと 座りっぱなし で、
Ichinichi zutto suwarippanashi de,
one day entire period continuously sitting and/so
"Even reception is hard. You have to sit there all day long, so . . ."

- *datte* here is the colloquial equivalent of *mo* ("too/also/even").
- the stem of a verb plus *-ppanashi* means "~ing all the time/continuously ~ing"; *suwari* is the stem of *suwaru* ("sit"), so *suwarippanashi* = "sitting all the time/all day."

© Akizuki Risu/ *OL Shinkaron*, Kodansha

4 **OL:** 冷え性 や 痔 に だって なる んだ から。
hieshō ya ji ni datte naru n da kara.
poor circ. and/or hemorrhoids (result) even become (explan.) because
"you wind up with poor circulation, or even hemorrhoids." (PL2)

Girl: えーっ! ぢ は やだ な、 ぢ は!
Ē! Ji wa ya da na, ji wa!
(interj.) hemorrhoids as for are disagreeable (colloq.) hemorr. as for
"Wha-at? Hemorrhoids? I don't want to get hemorrhoids!" (PL2)

- *hieshō* refers to a condition where a person becomes cold easily due to low blood circulation, anemia, etc.
- *ni datte* is a colloquial *ni mo*, with *ni* indicating the result of becoming, and *mo* adding emphasis like "even."
- *ya da* = *iya da* ("is disagreeable/don't want").

漫

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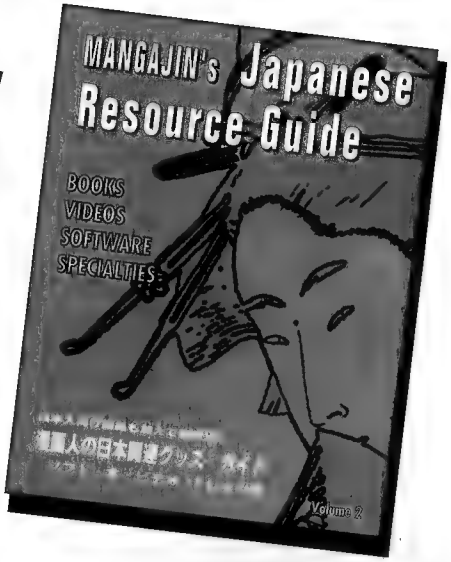

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漫画人
MANGAJIN

フジ三太郎
Fuji Santarō

by サトウサンペイ / *Satō Sanpei*

Manga artist Satō Sanpei has been drawing his popular four-frame salaryman comic *Fuji Santarō* for the *Asahi Shinbun* newspaper since 1965, making it one of the most widely read manga in Japan. To celebrate the strip's 30th anniversary, the *Asahi* released a hardcover compilation of Satō's favorite strips over the years, titled simply *Fuji Santarō*. Satō provided comments about the inspiration for the strips. In this issue of *Mangajin* we present selections from 1965–1980; strips from 1981–1996 will appear in a future issue.

Born Satō Kōichi in 1929, he had decided by his teens to go to a fine-arts high school in Tokyo. Up until then he hadn't done much serious drawing, so he had to convince his middle-school art teacher to raise his grade and write a letter of recommendation. Although he was successful in persuading his teacher, his practical father convinced him to go instead to a technical-arts school in nearby Kyoto. Once there he signed up for the *Irozome* (色染, "Dyeing") course of study, thinking that it would involve drawing. Instead it turned out to be applied chemistry.

Undaunted, Satō continued to develop his drawing skills and got his first job—in the advertising department of Daimaru department store—by submitting a resume in manga format. While at Daimaru his manga *Osaka Musuko* ("Son of Osaka") began in the *Shin-Osaka Shinbun*. It was then that he chose the pen name Satō Sanpei, after a famous aristocrat—Okamoto Ippei. Satō says he changed Ippei (一平, "first level") to Sanpei (三平, "third level") because he wasn't as high-class as Ippei.

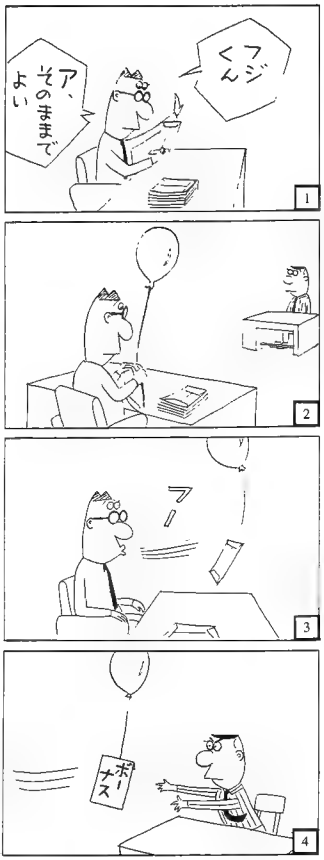
The character Fuji Santarō is Everyman—make that Everysalaryman. Fuji represents the typical Japanese businessman, a guy who keeps his sense of humor as he faces the obstacles of an ordinary life. He keeps his hair cut short, wears a suit (probably grey), deals with corporate nonsense, admires pretty girls on the train, and dutifully takes his wife and kids out on his day off. Not all the strips are about Fuji-san, but to readers the characters are as familiar as people they already know.

Over the years Satō has learned to avoid certain topics in his manga: politics, religion, the Imperial family, sexy women. He points out, however, that he can't change having a man's point of view, and he's happy if he can find subjects that are both funny and noncontroversial.

フジ三太郎 Fuji Santarō

by Satō Sanpei

サトウ サンペイ



当時はまだ、ボーナスは現金で支給されていた

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66·6·11

June 11, 1966

当時は　まだ、ボーナス　は　現金　で　支給されていた。
Tōji wa mada, bōnasu wa genkin de shikyū sarete ita.
at that time still bonus as for cash with/in was being issued/paid

At that time, bonuses were still paid in cash.

- *shikyū sarete ita* is from the verb *shikyū suru* ("provide/supply," or when speaking of wages/salary/bonus, "pay"). *De* marks *genkin* ("cash") as the means of payment.

1 **Boss:** フジくん。
Fuji-kun.
(name-familiar)
"Fuji." (PL3)

ア、　そのまま　で　よい。
A, sono mama de yoi.
(interj.) as you are (condition) is good/OK
"Oh, don't get up." (PL2)

- *-kun* is a more familiar equivalent of *-san* ("Mr./Ms."), used mainly with male peers or inferiors (in a corporate setting superiors use it when addressing or referring to their subordinates of either sex).
- *mama* means "as is/unchanged," so *sono mama* = "unchanged from that/in that same state" → "as you are."
- *yoi* is an alternative form of *ii* ("good/fine/OK"). ～ *de ii/yoi* makes an expression for "～ is enough" or "～ is fine," so *sono mama de yoi* is literally "As you are is fine."

2 **FX:** フー
Fū
Whoo

3 **Envelope:** ボーナス
Bōnasu
Bonus

- the bonus—although paid in cash—is apparently so light that it doesn't weigh down a single balloon.

フジ三太郎 Fuji Santarō

サトウ サンペイ by Satō Sanpei

March 16, 1968

昭和四十三　年、まだ　マイカー　を 持っている　人
Shōwa yonjūsan nen, mada mai kā o motte iru hito
Showa 43/1968 year still one's own car (obj.) have person(s)
は　少なかった。
wa sukunakatta.
as for were few

In 1968, there were still relatively few people who had their own cars.

- years in Japan may be designated either in the traditional manner, counting years within an imperial era, or using the Western common-era years. The Shōwa era ended in 1989, with the death of Emperor Hirohito; the current imperial era name is Heisei, and 1997 is Heisei 9.
- *mai*, a katakana rendering of the English "my," is frequently set before another imported word to indicate a private/personally owned possession, so *mai kā* is "my car" → "one's own/private car."
- *mai kā o motte iru* is a complete thought/sentence ("[they] have private cars") modifying *hito* ("person/people").

昭和四十三年、まだマイカーを持っている人は少なかった

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68-3-16

1 **Fuji:** 新車　です　ね。
Shinsha desu ne.
new car is (colloq.)
"This is a new car, isn't it?"
"You bought a new car." (PL3)

Boss: 汚れる　から　さわるな！
Yogoreru kara sawaru na!
will get dirty because/so don't touch
"You'll get it dirty, so don't touch!" (PL2)

- *na* after the dictionary form of a verb can make an abrupt prohibition/negative command, so *sawaru na* = "don't touch."

2 **Fuji:** のせてもらいます　よ。
Nosete moraimasu yo.
will receive a ride (emph.)
"I'll go for a ride with you." (PL3)

- *nosete moraimasu* is from *noseru* ("give a ride/take on board"). *Morau* after the *-te* form of a verb implies the speaker or subject receives/will receive the benefit of the action from someone else; in this case, Fuji is declaring that he intends to receive/take a ride.

3 **Boss:** クツ！　クツ！　クツ！
Kutsu! Kutsu! Kutsu!
"Your shoes! Your shoes! Your shoes!" (PL2)

4 **Fuji:** クツ　ぬいで　　のる　　の　初めて。
Kutsu nuide noru no hajimete.
shoes take off-and ride/get in (nom.) first time
"This is the first time I've taken off my shoes when getting into a car." (PL2)

- *nuide* is the *-te* form of *nugu* ("take off [a piece of clothing]").
- *noru* can mean either "ride" or "get on/into" a car/bus/train/etc.
- *no* is a nominalizer that makes the preceding complete sentence (*kutsu [o] nuide noru* = "[I] take [my] shoes off and get into [the car]") act like a single noun. *Wa* to mark this as the topic has been omitted.

フジ三太郎 Fuji Santarō

by Satō Sanpei

サトウ サンペイ

このころから全盛期に入る

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70·8·17

August 17, 1970

このころ から 全盛期 に 入る。
Kono koro kara zenseiki ni hairu.
this time from prosperous period into enter
From around this time, [trucks exchanging toilet tissue for used newspapers and magazines] became quite common.

1 **Truck:** まいど おさわがせいたします。
Maido osawagase itashimasu.
always/each time (hon.)-cause disturbance
"Please excuse the disturbance." (PL4)

- *o-sawagase itashimasu* is a PL4 form of *sawagaseru* ("cause [someone] a disturbance"). The phrase implies an apology: "I'm sorry to cause you disturbance/Please excuse the disturbance."

2 **Truck:** 古新聞、 古雑誌 とトイレットペーパー
Furu-shinbun, furu-zasshi to toiretto pēpā
old newspapers old magazines with toilet paper
の 交換 に まいりました。
no kōkan ni mairimashita.
of exchange (purpose) came/have come
"I've come to exchange toilet paper for used newspapers and magazines." (PL4)

- *mairimashita* is the polite past form of *mairu*, a PL4 humble verb which can mean either "go" or "come," depending on the context.
- *chirigami kōkan* ("tissue paper exchange") trucks were a common sight in the 70s, when a stack of newspapers could be exchanged for a few packages of tissues or a roll of toilet paper. Such trucks continue to be used today, although they are becoming less common.

3 **Voice:** オーイ!
Ōi!
(interj)
"Hey there!" (PL2)

4 **Recycler:** ふつう チギリ売り は してない
Futsū chigiri-uri wa shite-nai
normally fragment sales as for am not doing
んス けど ねえ。
n su kedo nē.
(explan.) but (colloq.)
"I don't usually trade by the piece, you know." (PL3 informal)

- *chigiri* ("torn piece/fragment") is the noun form of the verb *chigiru* ("tear"), and *uri* is the noun form of *uru* ("sell"); combining them creates the concept of selling in torn off fragments.
- *n su* is a contraction of the explanatory *n desu/no desu*.

フジ三太郎 Fuji Santarō

サトウ サンペイ by Satō Sanpei

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72·4·15

April 15, 1972

1 **Fuji:** コイ は 元気な サカナ だ が、
Koi wa genki na sakana da ga,
carp as for strong/lively fish is but
"The carp is a lively fish, but

2 **Fuji:** マナイタ に のると
manaita ni noru to
chopping block on when set/placed
もう ジタバタしない。
mō jitabata shinai.
anymore doesn't struggle/wriggle
"when you put it on the chopping block, it stops struggling." (PL2)

- *mō* followed by a negative verb means "not [do the action] anymore."
- *jitabata* represents kicking/wriggling/struggling in a desperate attempt to escape disastrous consequences, and *jitabata shinai* is the negative form of the verb *jitabata suru*. *Mō jitabata shinai* = "doesn't struggle anymore" → "stops struggling."

3 **Wife:** もっていったほうがいい わよ。
Motte itta hō ga ii wa yo.
had better carry-and go (fem. emph.)
"You'd better take it with you." (PL2)

Fuji: わかってる。
Wakatte-ru.
understand/am aware
"I know." (PL2)

- *~ hō ga ii* after a verb makes an expression meaning "it's preferable/better to ~."

4 **Notice:** 人事異動
Jinji idō
Personnel Changes

- *jinji* = "personnel," *idō* = "shift/reshuffle/shake-up," and *jinji idō* refers to the reassignment of personnel within a corporation. Large Japanese firms like to have their employees experience a wide variety of jobs within the company as they rise through the ranks, and many have regular (annual or semi-annual) "shake-ups" in which large numbers of workers are reassigned all at once. Perhaps Fuji is worried he will be transferred to a branch office out in the boondocks; lower-ranking employees in Japan have little say in what type of work they will be doing or where they are stationed.

フジ三太郎 Fuji Santarō

by Satō Sanpei

サトウ サンペイ

「金曜日は花買ってワインを買って」というコマーシャルがヒット

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73-1-10

January 10, 1973

「金曜日 は 花 買って ワイン を 買って」
"Kin'yōbi wa hana katte wain o katte"
Friday as for flowers buy-and wine (obj.) buy-and
と いう コマーシャル が ヒット。
to iu komāsharu ga hitto.
(quote) say commercial (subj.) hit
A commercial that said "On Friday, buy flowers, buy wine" was a hit.

1 **Sign:** 水曜日 は ワイン を のもう。
Suiyōbi wa wain o nomō.
Wednesday as for wine (obj.) let's drink
On Wednesday, let's drink wine.
On Wednesday, make it wine.

- *nomō* is the volitional ("let's/I shall") form of *nomu* ("drink").

2 **Book:** ワイン の のみ方
Wain no nomi-kata
wine of/for method of drinking
How to Drink Wine

- *nomi* is from *nomu* ("drink") and *-kata* is a verb suffix meaning "way/method of," so *wain no nomi-kata* is literally "method of drinking wine" → "how to drink wine."

3 **Left Page:** 肉 に は 赤ワイン
Niku ni wa aka-wain
meat for/with as for red wine
Red wine goes with meat.

Right Page: 魚 に は 白ワイン
Sakana ni wa shiro-wain
fish for/with as for white wine
White wine goes with fish.

4 **Balloon:** アゲ と ダイコン
Age to daikon
fried tofu and daikon radish
Deep-fried tofu and daikon

- *age* (or *abura age*) is deep-fried tofu, and *daikon* (literally, "large/great root") is a large, long, white radish that can be as big as a person's arm. *Age* and *daikon*—besides being neither meat nor fish—are seen as frugal, "down-home" type foods.

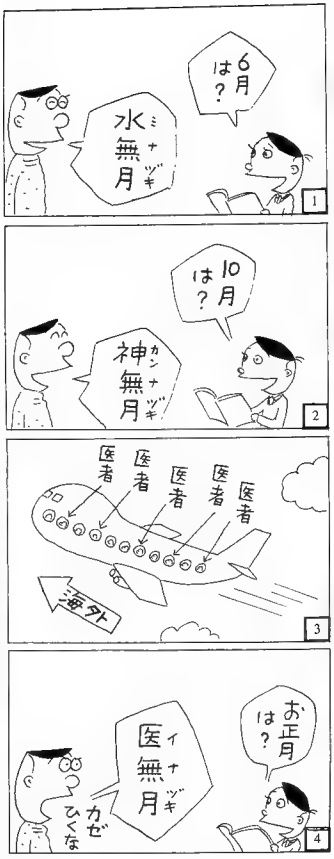
フジ三太郎 Fuji Santarō

by Satō Sanpei

サトウ サンペイ

December 27, 1976

海外　旅行 ブーム　本格化。
Kaigai ryokō būmu honkaku-ka.
overseas travel boom intensifies/becomes serious
The overseas travel boom intensifies.



海外旅行ブーム本格化

1
Son: 6月　は?
Rokugatsu wa?
sixth month as for
"What's the sixth month?" (PL2)

Fuji: 水無月。
Minazuki.
"The waterless month." (PL2)

- the son's question is informally cut short; it might continue, "*Rokugatsu wa nan to iimasu ka?*" Likewise, *da* or *desu* is understood at the end of Fuji's response.
- *minazuki* (lit. "month without water") is a classical/poetic name for the sixth month on the traditional lunar calendar. On the modern calendar, the sixth month, or June, is usually quite wet, but the sixth lunar month typically came a month or more later in the solar cycle, a much drier time of year.

2
Son: 10月　は?
Jūgatsu wa?
tenth month as for
"What's the tenth month?" (PL2)

Fuji: 神無月。
Kannazuki.
"The godless month." (PL2)

- *kannazuki* (or *kaminazuki*, lit. "month without gods") is a classical/poetic name for the tenth lunar month. The name reflects the belief that the gods gathered for an annual convention at Izumo during that month, and so were absent from the rest of the country.

3
Arrows: 医者
Isha
Doctor

Large arrow: 海外
Kaigai
Overseas

4
Son: お正月　は?
O-shōgatsu wa?
first month/New Year's as for
"What's the first month?" (PL2)

Fuji: 医無月。　カゼ　ひくな。
Inazuki. Kaze hiku na.
doctor-less month cold don't catch
"The doctorless month. Don't catch cold!" (PL2)

- starting with the first kanji from *isha* ("doctor"), he coins a new name modeled on the others that literally means "month without doctors."
- *na* after the dictionary form of a verb can make a prohibition/negative command, so *kaze (o) hiku na* = "don't catch a cold."

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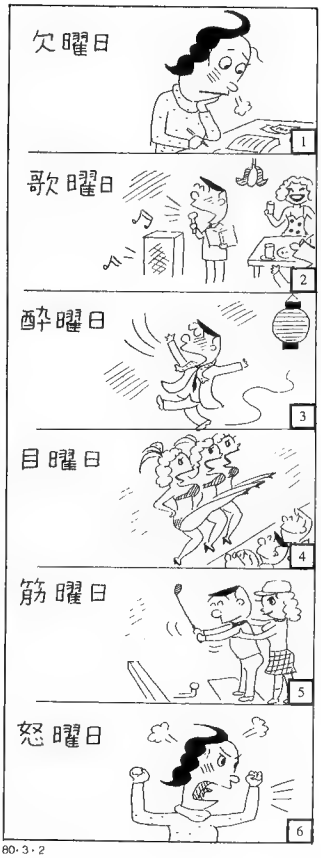
76-12-27

フジ三太郎 Fuji Santarō

サトウ サンペイ

by Satō Sanpei



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March 2, 1980

奥さん　が　怒る　の　は　当然　である。
Okusan　ga　okoru　no　wa　tōzen　de aru.
wife-(hon.) (subj.) get angry (nom.) as for natural/justifiable is

It's only natural that a wife would get angry.

- *no* makes the complete thought/sentence *okusan ga okoru* ("the wife gets angry") act as a single noun, and *wa* marks it as the topic of the sentence: "as for a wife getting angry, [it's natural/justifiable]."
- *de aru* is a more formal/"literary" equivalent of *desu*.

1 **Text:** 欠曜日
Ketsu-yōbi
lack day
Lacking Day

- the made-up word *ketsu-yōbi* is close to the reading of 月曜日 *getsuyōbi* ("Monday"). She appears to be doing the family accounts.
- *yōbi* refers specifically to "weekday"; it's not used for "day" in other contexts.

2 **Text:** 歌曜日
Ka-yōbi
song day
Singing Day

- the made-up word *ka-yōbi* is a homonym of 火曜日 *kayōbi* ("Tuesday").

3 **Text:** 酔曜日
Sui-yōbi
intoxication day
Drinking Day

- the made-up word *sui-yōbi* is a homonym of 水曜日 *suiyōbi* ("Wednesday").

4 **Text:** 目曜日
Moku-yōbi
eye day
Ogling Day

- the made-up word *moku-yōbi* is a homonym of 木曜日 *mokuyōbi* ("Thursday").

5 **Text:** 筋曜日
Kin-yōbi
Muscle Day

- the made-up word *kin-yōbi* is a homonym of 金曜日 *kinyōbi* ("Friday").

6 **Text:** 怒曜日
Do-yōbi
Anger Day

- the made-up word *do-yōbi* is a homonym of 土曜日 *doyōbi* ("Saturday").

フジ三太郎 Fuji Santarō

by Satō Sanpei

サトウ サンペイ

「ママレモン」という名前の洗剤が大きなシェアを占めていた

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80-7-14

July 14, 1980

「ママレモン」と　いう　名前　の　洗剤　が
"Mama Remon" *to* *iu* *namae* *no* *senzai* *ga*
(brand name) (quote) say/called name with detergent (subj.)

大きな　シェア　を　占めていた。
ōki na *shea* *o* *shimete ita.*
large share (obj.) held/had

A dishwashing liquid called "Mama Lemon" held a large share of the market.

1 **Newspaper:** コペンハーゲン　きょう　から
Kopenhāgen *Kyō* *kara*
Copenhagen today from
Copenhagen **Starting Today**

世界　婦人　会議
Sekai *Fujin* *Kaigi*
world women meeting
International Women's Conference

平等
Byōdō
Equality

2 **On bottle:** パパレモン
Papa Remon
(imagined brand name)
Papa Lemon

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Title: サラリーマン 専科
Sarariiman Senka
Salaryman Seminar

- *sarariiman* combines katakana renderings of the English words "salary" and "man" for a word referring to a salaried employee, usually a white-collar office worker (male only).
- *senka* really refers to a "specialized course," but we stretched this to "seminar," even though the words *seminā* and *zemināru* are also used to mean "seminar" in Japanese.

1 **Arrow:** いま 使ってる 名刺
Ima tsukatte-ru meishi
now is using business card
Business card he's using now.

On card: 大○ 物産 KK 営業課 田中 進
Daimaru Bussan Kabushiki-gaisha Eigyō-ka Tanaka Susumu
(proper name) products joint-stock co. sales section (surname) (given name)
Daimaru Corporation **Sales Section** **Tanaka Susumu**

- *tsukatte-ru* is a contraction of *tsukatte iru*, from *tsukau* ("use"). *Ima tsukatte-ru* is a complete thought/sentence modifying *meishi* ("business card").
- 大 *dai*, meaning "large/great," occurs in many Japanese trade names, and ○, read *maru*, generally represents a blank, so this *Daimaru Bussan* could be translated literally as "Great _____ Products." But, since the artist probably intended a play on the stereotypical company name 大丸 *Daimaru*, we've kept it as a proper name
- the word *bussan* in a company name frequently denotes a trading company, but it is generally omitted in the English name.
- *eigyō* means "business operations," but *eigyō-ka* (*ka* = "department/section") is invariably the section of the company in charge of sales/marketing.

2 **Tanaka:** どう みても 平凡 なんだ よ ナー。
Dō mite mo heibon na n da yo nā.
how even if look ordinary/plain (explan.) (emph.) (emph.)
"No matter how you look at it, it's just too plain." (PL2)

- *dō ~te mo*, with a verb filling in the blank, makes the expression, "no matter how [one does the action]."

3 **Tanaka:** われわれ 営業 は 目立たなくちゃいかん。
Wareware eigyō wa medatanakucha ikan.
we sales [dept.] as for must be conspicuous
"Those of us in sales need to stand out more." (PL2)

- *medatanakucha ikan* is a contraction of *medatanakute wa ikenai*, a "must/have to" form of the verb *medatsu* ("stand out/be conspicuous" → "make an impression"). The contraction *ikan* for *ikenai* is used mostly by men.

4 **Sign:** 名刺 印刷
Meishi Insatsu
Business Card Printing

5 **Arrow:** 木目 入り
Mokume -iri
wood grain containing/including
With wood grain

- *-iri* (from 入る *iru*, "contain/be included in") is a suffix meaning the thing it follows has been inserted into or included inside/within the item.

6 **Arrow:** 金ぶち つき
Kinbuchi -tsuki
gold rim attached/included
With gold rim

- *-tsuki* (from *tsuku*, "stick/attach") is a suffix meaning the thing it follows has been included with or attached onto the item.

和紙
1
ウーン この和紙にしようっ
しぶくて しかも 目立つ
2
ドドもも
こんど作った和紙の名刺です
3
ムーDD
4
まだ若いくせに自分のことをワシだなんて
このバカ
??
オロ?
5

1 **Arrow:** 和紙
Washi
traditional Japanese paper
Japanese *washi* paper

- the kanji 和 *wa* is used to indicate items that are of native/traditional Japanese origin. It is a reference to 大和, read *Yamato*, which was the name of the area around present-day Nara where the first central government of Japan arose, and which therefore became one of the first names for referring to Japan as a whole.

2 **Tanaka:** ウン、 この 和紙 にしよう。
Un, kono washi ni shiyō.
uh-huh this washi will choose/make it
"Yeah, I think I'll use this *washi*." (PL2)

しぶくて しかも 目立つ。
Shibukute, shikamo medatsu.
tasteful/simple and in addition stands out
"It has a kind of subdued appeal, and it'll make an impression." (PL2)

- ～ *ni shiyō* is the volitional ("let's/I'll/I think I'll") form of the expression ～ *ni suru*, which indicates a choice is being made: "I'll have/make it/choose ～."
- *shibukute* is the *-te* form of the adjective *shibui*, which has a wide range of meanings but when speaking of aesthetic things usually refers to the quiet/simple/subdued kind of appeal associated with traditional or antique items.

3 **Tanaka:** ドモドモ。 / こんど 作った 和紙 の 名刺 です。
Domo domo. / Kondo tsukutta washi no meishi desu.
(greeting) this time/recently made washi of meishi is
"How do you do. This is the *washi* business card I had made recently." (PL3)

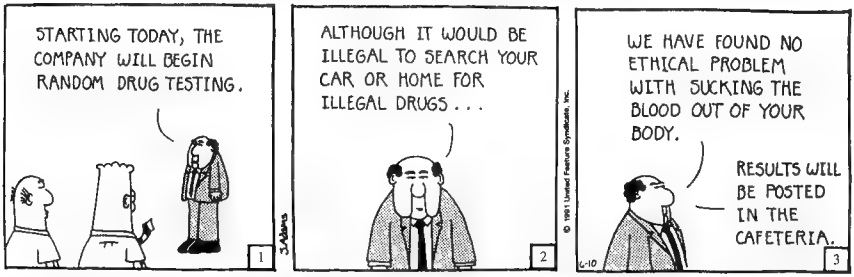
- *domo* is a shortened *dōmo*, which is basically an emphasizer meaning "indeed/really/quite" but is often used as an all-purpose greeting. This shortened form feels a little informal, but the word is inherently polite because it's used with so many polite greetings. In this scene, Tanaka is apparently calling on a customer or prospect.
- *kondo* is literally "this time/occasion," but it can also mean "recently," "now," or "soon/next time," depending on the context.
- the complete thought/sentence *kondo tsukutta* modifies the combination *washi no meishi* ("business card made of washi").

4 **FX:** ムーッ
Mū!
(effect of suppressed displeasure/anger)

5 **Customer:** まだ 若い くせに 自分 の こと を ワシ だなんて。/ この バカ!
(thinking) *Mada wakai kuse ni jibun no koto o washi da nante. / Kono baka!*
still is young in spite of oneself 's thing (obj.) I/me (quote) this idiot/fool
"Calling himself *washi* when he's still so young . . . What an idiot!" (PL2)

Tanaka: オロ?
Oro?
"Huh?"

- the humor/confusion arises from the fact that *washi* is also a word for "I/me" used by middle-aged and older men. The customer thinks *washi no meishi* means "my business card" rather than "business card made of *washi*," and takes offense that the much younger Tanaka presumes to use a word for "I/me" that is above his station. Strictly speaking, the two *washi*s are not quite identical, since their pitch accent is different when they are pronounced properly (the pronoun starts low and rises on the second syllable, while the paper starts high and drops low on the second syllable), but it's not at all unusual for even native speakers of Japanese to confuse such distinctions (when speaking or listening) or to miss them altogether (when listening).
- ～ *da nante* is a colloquial quotative form that implies the situation described is outrageous/ridiculous.
- *oro* is an interjection of surprise/bewilderment when something does not go as expected.


STARTING TODAY, THE COMPANY WILL BEGIN RANDOM DRUG TESTING.
1
ALTHOUGH IT WOULD BE ILLEGAL TO SEARCH YOUR CAR OR HOME FOR ILLEGAL DRUGS . . .
2
© 1991 United Feature Syndicate, Inc.
WE HAVE FOUND NO ETHICAL PROBLEM WITH SUCKING THE BLOOD OUT OF YOUR BODY.
RESULTS WILL BE POSTED IN THE CAFETERIA.
3

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1 **Boss:** "Starting today, the company will begin random drug testing."
本日 から、わが社 で は 社員 に対する 抜き打ち ドラッグ テスト を 始める。
Honjitsu kara, wagasha de wa shain ni taisuru nuki-uchi doraggu tesuto o hajimeru.
this day from our co. at as for employees targeting surprise drug test (obj.) will start

- random drug testing はドラッグテスト（薬物検査）を抜き打ちで行うこと。米国ではマリファナやコカインその他のドラッグが社会の各階層に浸透しているため、雇用に関してもこれが問題となる。最近では入社時にドラッグテストを実施する企業がきわめて多い。また、採用後、社員に抜き打ち検査を行う企業もあり、特に飛行機の操縦士や、バスなどの運転手には一般的だが、最近では事務職、技術職などの分野でも実施する企業が増えている。しかし、こうしたドラッグテストに対しては、次ページに見るように、プライバシーの侵害であるとして反対する声も多く、議論の的となっている。

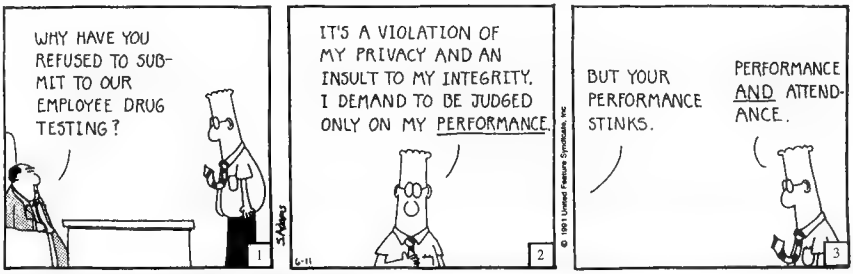
2 **Boss:** "Although it would be illegal to search your car or home for illegal drugs . . ."
社員 の 車 や 自宅 で 違法 薬物 を 捜索する こと は 法律 で 禁じられている が . . .
Shain no kuruma ya jitaku de ihō yakubutsu o sōsaku suru koto wa hōritsu de kinjirarete iru ga . . .
employee 's car or home at/in illegal drugs (obj.) search thing as for law by is forbidden but

- search (place) for ～ は「～を求めて（場所）を探す」。
- Although ～, 「～だけれども、」。この文章の主節部分は次のコマに続く。
- *kinjirarete iru* is from *kinjirareru*, the passive form of *kinjiru* ("forbid").

3 **Boss:** "we have found no ethical problem with sucking the blood out of your body.
諸君 の 体 から 血 を 吸い取る こと に は 倫理的 問題 が ない こと が わかった。
shokun no karada kara chi o sui-toru koto ni wa rinri-teki mondai ga nai koto ga wakatta.
you all 's bodies from blood (obj.) suck up/out thing in as for ethical problem (subj.) not exist situation (subj.) learned

Results will be posted in the cafeteria."
検査 結果 は カフェテリア に 掲示する。
Kensa kekka wa kafeteria ni keiji suru.
test results as for cafeteria in will post

- have found no ethical problem は、調査の結果、問題は何も見つからなかったことを意味する。problem with ～「～に関する問題」。
- sucking the blood out of your body は、「血を吸い取ってやる」というおどしをかけた表現。「血液を採取する」といった一般的／医学的表現としては draw blood などを用いる。
- Results will be posted は直訳すると「結果は掲示される」となるが、この場合日本語では能動態で「結果は掲示する」と訳したほうが自然。なお、一般にドラッグテストは尿検査を行うことが多いが、血液検査や髪の毛をつかった検査を行うケースもある。ドラッグテストは従業員のプライバシーの問題と深くかかわるため、一般にその結果をカフェテリアに掲示するなどの形で公にすることはない。


WHY HAVE YOU REFUSED TO SUBMIT TO OUR EMPLOYEE DRUG TESTING?
1
IT'S A VIOLATION OF MY PRIVACY AND AN INSULT TO MY INTEGRITY. I DEMAND TO BE JUDGED ONLY ON MY PERFORMANCE.
2
BUT YOUR PERFORMANCE STINKS.
PERFORMANCE AND ATTENDANCE.
3
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1 **Boss:** "Why have you refused to submit to our employee drug testing?"

どうして 従業員 ドラッグ テスト を 受ける こと を 拒否した んだ ね?

Dōshite jūgyōin doraggu tesuto o ukeru koto o kyohi shita n da ne?

why employee drug test (obj.) receive thing (obj.) refused (explan.) (colloq.)

- submit to ～ は「(処置など) におとなしく従う」こと。この場合は従業員がドラッグテストを受けるという会社方針に従うことを意味する。
- なお、一般に、ドラッグテストを受けることを拒否した従業員は解雇される場合がある。

2 **Dilbert:** "It's a violation of my privacy and an insult to my integrity.

検査 は 私の プライバシー の 侵害 で、 私の 誠実さ に対する 侮辱 です。

Kensa wa watashi no puraibashii no shingai de, watashi no seijitsu sa ni tai suru bujoku desu.

test as for my privacy of violation and my integrity regarding insult is

I demand to be judged only on my *performance*."

仕事 の 実績 だけ で 判断してください。

Shigoto no jisseki dake de handan shite kudasai.

work of performance only (means) please judge

- it はこの場合ドラッグテストを指し、a violation と an insult は並列してこの文章の補語となっている。
- integrity は「誠実／潔癖／正直」など。
- be judged on ～ 「～によって判断される」。

3 **Boss:** "But your performance stinks."

しかし 君の 実績 は ひどい もん だ ぞ。

Shikashi kimi no jisseki wa hidoi mon da zo.

but your performance as for terrible thing is (emph.)

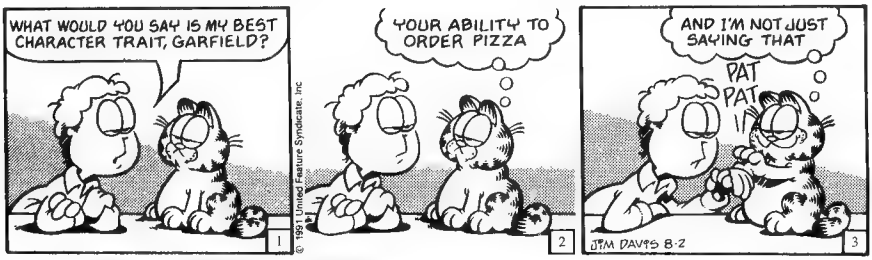
Dilbert: "Performance *and* attendance."

実績 と 出社 状況 で。

Jisseki to shussha jōkyō de.

performance and work attendance conditions (means)

- stink は「臭い」という意味だが、口語では「まったくダメだ／がまんできないほどひどい」という意味に使われる。



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1 **Jon:** "What would you say is my best character trait, Garfield?"
ガーフィールド、ぼく の 性格 の 一番 いい ところ は 何 だ と 思う?
Gāfiirudo, boku no seikaku no ichiban ii tokoro wa nan da to omou?
(name) I/me 's character of most good part as for what is (quote) think

- would you say ～ は、「あなたは～だと思うか」という意味で、ここでは What is my best character trait という質問に関してどう思うかを尋ねているもの。
- character trait「性格／性質／特徴／気質」。
- *ichiban* means "number one/first," but it's also the word used to modify adjectives to give the meaning of "most ～." *Ii* = "good," so *ichiban ii* = "most good" → "best."

2 **Garfield:** "Your ability to order pizza."
ピザ を 注文する 能力 だ ね。
Piza o chūmon suru nōryoku da ne.
pizza (obj.) order capability is (colloq.)

3 **Garfield:** "And I'm not just saying that."
ホント、おせじ じゃない よ。
Honto, oseji ja nai yo.
truth flattery is not (emph.)

Sound FX: Pat pat
なでなで

- I'm (= I am) not just saying that「ただそう言っているだけではない」は「口先だけでなくて心からそう思う／おせじじゃない」という意味に使われる。
- pat pat は「ポンポン」など、手で軽くたたいたり、「いい子いい子／なでなで」など、なでる場合の表現として使う。
- *honto* is shortened from *hontō* ("truth").

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Spurning the traditional squat toilet, trendy Japanese homeowners are turning to a lavish lavatory innovation.

Rise of the "washlet"

by Laura Kriska

When should a toilet do more than flush? The question may sound like an bizarre Zen koan, but it's not. It is a question millions of consumers in Japan have answered in the past few years. A toilet should do more than flush when it is a high-tech toilet, otherwise known as a "washlet." This innovative type of toilet has been revolutionizing bathrooms throughout Japan, where more than 10 million washlets have been sold since their popularity soared in the 1980s.

Perhaps hearing the words high-tech and toilet together makes you a little nervous, but don't worry. Although the features on washlets may vary, they are all designed for optimum comfort. A washlet does everything a standard Western toilet does, only it does more and it does it better—albeit for a higher installation price.

The "wash" in washlet is a bidet-like spray which cleans the user on demand. A remote control activates the duration and pressure of the water spray from a retractable nozzle. Another function found in washlets is an odor-eliminating fan system that is automatically activated by sitting on the seat. Some washlets come with a warm-air drying function and most also have a seat-warming device to make the washlet an exceptionally comfortable place to sit. Less common but more specialized features are also available, including blood pressure measurement and urinalysis.

Toilets of old: Lacking a seat, the traditional Japanese toilet requires no "unhygenic" bodily contact and is therefore still popular in public restrooms like this one.

Washlet technology was originally developed in the United States by Arnold Cohen, founder and CEO of American Bidet, and has been used to assist people with medical problems. General application of the washlet idea took place after the technology reached Japan in the 1960s and manufacturers there saw the potential for creating a viable consumer product. Because of the ease and comfort of use, washlets first became a hit with the elderly. Soon, however, consumers of all ages recognized the benefits of the washlet, and today more than 20 percent of all Japanese homes have one.

The luxurious washlets may seem like the antithesis of traditional Japanese squat toilets, which are still the most prevalent type of toilet in public places. Squat toilets require the user to literally squat over a ceramic basin in the floor. Although these toilets may be uncomfortable to use, they are more sanitary than other types of toilets and for this reason maintain their prominent position in Japanese bathroom culture.

The reason for the success of washlets in homes is that they provide useful functions that consumers value: personal cleanliness and comfort. One washlet owner says that she first considered using one because it just made sense."It's like washing your hands," she says. Another owner claims that he has become addicted to his washlet. "I got so used to the comfort of my washlet that I can't use public restrooms anymore."

While few American manufacturers have pursued washlet technology, many Japanese companies, including Panasonic, Toto, and NAIS, continue to compete for the still-growing market. The most successful of these companies, Toto, has captured around 56 percent of the washlet market in Japan and has made significant efforts in the past two years to break into the American market.

Toto's first challenge was to develop a washlet that met the specific needs of the American consumer. After some delicately acquired market research, they discovered that many American consumers did not like the air drying feature which was standard on Japanese washlets. A complex panel of control buttons also had to be simplified. With the help of Turkish-born product designer Ayse Birsel, Toto produced the zoë (written in chic lower-case letters), a streamlined washlet with smooth, sloping contours that has won design awards from the Chicago Athenaeum Museum of Architecture and Design and *Industrial Design Magazine*.

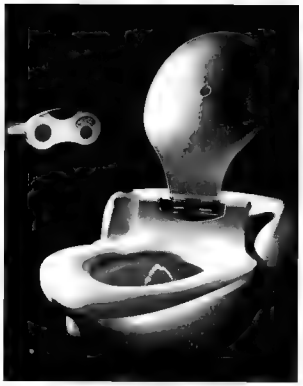
Toto felt that the washlet would do well in the American market because of its innovative nature and its focus on good health and cleanliness. Toto also knew, however, that its washing function might fall into the realm of bathroom taboo. To counter this obstacle, Toto markets the American washlet based largely on its comfort.

The zoë, like other washlets, is actually a toilet seat which can be attached to most existing Western-style toilets. The cost is between $600–$800. USA Bidet and American Bidet each make a simple water-spray attachment which costs around $100 and can be easily attached to an existing toilet seat. Panasonic offers a full-featured washlet called Inti-Mist with water spray, seat warmer, and air drier for $900–$1,000.

Since their introduction in the United States, washlets have slowly been making their mark. Toto claims that sales have steadily climbed to around 1,000 units per month. It's been reported that several large hotels throughout the country have installed washlets in response to customer requests. And the award-winning zoë model is even on display at an art gallery in Soho.

Cohen, however, predicts that American consumers will be slow to accept full-featured washlets because use of the product requires behavior modification. "Tushy washing is not easily discussed in America," says Cohen. "We're asking consumers to change behavior that they don't even want to talk about."

The key for washlet success among American consumers may therefore be education. Several unsuspecting users have reported confusing first encounters with washlets in Japan: One man used the water spray to wash his hands; another curious user, unable to read the directions in Japanese, got a wet surprise when she started testing the console buttons before sitting down.



Pretty potty: The washlet—a toilet seat that washes and (in Japan) air dries the user—has a handy remote control device. Pictured here is Toto's zoë model washlet.

Although toilet technology hasn't changed much in the past 80 years, it may not be long before Westerners agree, as many Japanese consumers have, that a toilet in the '90s should do more than just flush.

Laura Kriska's book, An Accidental Office Lady, *will be published this summer by Charles E. Tuttle Publishing.*

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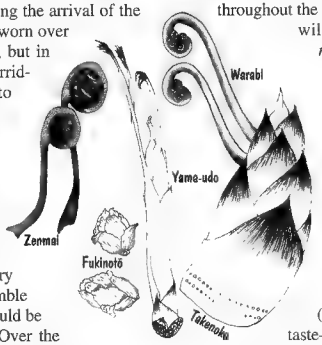
The flavor of spring

The emergence of mountain vegetables announces the advent of a new season.

by Robbie Swinnerton

Everyone has his or her own personal criteria for deciding that winter is truly over. For the city salaryman it may be the hangover from a riotous *hana-mi* party under the billowing cherry blossoms. The hardy inhabitants of Japan's snow country are happy to hail the first shoots of green pushing up on the mountain slopes. Housewives welcome the return of plentiful supplies of seasonal vegetables in the local market. And aesthetes of the traditional school walk around muttering as their mantra the well-loved haiku: *Me ni wa aoba, yama hototogisu, hatsu-gatsuo*—"The sight of fresh foliage, the wild cuckoo's call, the first bonito fish of the season."

Yamaguchi Sodō's lines celebrating the arrival of the warmer months have become so well worn over the years they are now almost cliché, but in Edo times these were matters of overriding importance. Men were known to pawn their possessions in order to indulge their appetite for the taste of fresh *katsuo sashimi*. The gourmets of the modern era may be rather less obsessive, but there are few Japanese for whom the beginning of spring does not signify an abundance of good things to eat.



Perhaps the most remarkable dietary phenomenon is the status given to humble wild plants that most other cultures would be likely to dismiss as common weeds. Over the centuries, what were once foods of bare necessity for impoverished country folk have, with typical Japanese resourcefulness, been elevated to the status of essential seasonal ingredients for discerning urban diners. Known as *sansai ryōri* ("mountain-vegetable cuisine"), this is a perfect example of how the stuff of dire hardship can be transformed into an aesthetic of elegant, spare simplicity.

Thus we find *zenmai* (fiddlehead ferns) and *warabi* (bracken), not to mention the green shoots of numerous upland shrubs, adorning dining tables of all budgets, from elegant multicourse banquet halls to the simplest of noodle joints. The adventurous palate should not be put off by any limitations of language: there are no meaningful English renderings of *yama-udo*, *tara-no-me,* or *fukinotō* ("butterbur sprouts" is the nearest we get to a translation of the last). Often sharply bitter in flavor—you can tell they must be good for you!—they are perhaps tastiest when cooked as tempura, although they are presented most usually as simple hors d'oeuvres to accompany the first serving of saké.

This penchant for "wild" food is not confined just to the mountains and forests. Along the coast, fishermen trawl shallow waters for the marine plants that are at their best in the early months of the year. These should not be thought of as seaweeds but as vegetables of the ocean—as the Japanese term *kaisō* so accurately recognizes—some of which are intensively cultivated in carefully protected offshore nurseries.

Meanwhile, local people pick through the rock pools at low tide to gather armfuls of the stringlike *hijiki* or scavenge along the beach for strands of gleaming, green-brown *wakame* that have washed up overnight. Sea vegetables form an unremarkable part of the daily diet and are readily available throughout the year. But there are plenty of enthusiasts who will testify that freshly picked *wakame* or *mekabu* are as markedly superior in flavor and texture as fresh herbs are to dried.

The biggest prize for those who like to forage for their food, however, arrives after the first hesitant rays of pale sunshine have turned to beams of real warmth. Among the thick stands of giant bamboo that cluster on hillsides, in gardens, or in the precincts of quiet rural temples, dark conical shoots push their way up through the topsoil, appearing almost overnight. Like so many Japanese foods, the appeal of *takenoko* ("bamboo shoots") lies not so much in their taste—although freshly dug shoots have a deep, subtle sweetness—as in their crisp texture.

The best *takenoko* are always those you find and cut yourself. They must be taken before they have grown more than six inches above the ground, while their creamy-white core remains soft and fragrant and has not become fibrous. They should be cooked if not on the spot then within the next couple of days, since they start to develop an astringent bitterness if kept too long. That is why *takenoko* are often precooked and packed in water for delivery to markets in the city—though top restaurants have their own contacts in the country from whom they receive fresh shipments daily.

Since many temples have bamboo growing within their grounds, *takenoko* figure often in Zen vegetarian cooking and lends itself to many preparations in combination with other seasonal vegetables. One of the all-time favorite recipes is *takenoko gohan*: with its contrasting textures of rice and bamboo shoots, flavored lightly with soy sauce and saké, this is one of the quintessential Japanese foods of spring.

Robbie Swinnerton *is the food editor of* Tokyo Journal.

Rice with Bamboo Shoots

竹の子ごはん *(Takenoko Gohan)*

Ingredients

(serves four)

100g (3½ oz.) fresh *takenoko* (bamboo shoots), cut into thin slices
360cc (1½ cups) rice
100g (3½ oz.) lean chicken off the bone, cut into bite-size pieces
4 sprigs *kinome* (*sansho* leaves) or 4 *shiso* leaves (or toasted *nori* seaweed crumbled into shreds)

Marinade for chicken

2 tsp. saké
2 tsp. *shōyu* (soy sauce)

Liquid for cooking rice

400cc (1¾ cups) *dashi* cooking stock made from *konbu* seaweed (about 2 inches square) and 1 small packet (5g/.2 oz.) *kezuribushi* (bonito flakes)
2 Tbs. saké
1 Tbs. *shōyu*
¼ tsp. salt

Preparation

1. First prepare *dashi* cooking stock. Place *konbu* and bonito flakes in 3 cups water, bring to a boil, and simmer for 5 minutes. Set aside and cool. This will make about 2½ cups of *dashi*.
2. Wash rice, drain well, and place in heavy cooking pot with a tight-fitting lid; add 400 cc (1¾ cups) *dashi* stock. Leave for 1 hour before cooking.
3. Marinate chicken with 2 tsp. saké and 2 tsp. *shōyu*; mix well and let sit.
4. Chop bamboo shoots into quarter-moon slices about ¼-inch thick.
5. Put bamboo shoots, chicken (with marinade), and remaining *shōyu* and saké in the pot with the rice and bring to a boil. Cook about 5 minutes over medium-high heat, then reduce heat and cook over a low flame for another 10 minutes, or until all the liquid is absorbed.
6. When cooked, turn off the heat and allow to sit for 10 minutes without removing the lid.
7. Stir gently to mix, then serve garnished with a sprig of *kinome* herb (lightly slap the leaves on your palm to release the flavor), *shiso* leaves, or the toasted *nori*.

Notes

- If the *takenoko* are not cooked the same day they are dug up, they will need to be prepared to remove the bitterness. Boil the whole bamboo shoot (in its sheath) in water together with a handful of rice bran for at least one hour.
- Water-packed or canned bamboo shoots can be substituted if fresh *takenoko* are not available. After cutting into slices, parboil for a couple of minutes, rinse with cold water, and drain well.
- For a vegetarian version, replace the chicken in this recipe with 2 or 3 pouches of *abura-age* (deep-fried tofu) briefly dipped in boiling water, drained, and cut into ½-inch strips. Instead of just being marinated, the *abura-age* should be seasoned by simmering in *shōyu*, saké, and *dashi* for 5–10 minutes.
- This basic recipe can be adapted for other seasons by using fresh chestnuts, cubes of *satsuma-imo* (sweet potato), or chopped *shiitake* mushrooms in place of the bamboo shoots.
- Another popular way of preparing rice in spring is to lightly cook fresh broad beans or green peas, then gently mix into cooked plain rice just before serving.

All She Was Worth

Personal reinvention and the dangers of easy credit are the themes of Miyabe Miyuki's award-winning mystery novel.

reviewed by E. Cordero

Miyabe Miyuki

ALL SHE WAS WORTH, by Miyuki Miyabe; translated by Alfred Birnbaum. Kodansha International, 1997. 296 pages, $22 (hardcover)

Miyabe Miyuki's mystery *All She Was Worth* (titled *Kasha* in Japanese) initially appears to be a simple missing persons case, but that impression does not last long. Miyabe keeps readers guessing while carefully managing many plot twists and details, allowing armchair detectives to establish their own theories about "whodunnit" and why. Beneath the mystery is the familiar theme of trying to establish or redefine one's personal value or identity—a theme that effectively adds to the story as a whole and the mystery in particular.

All She Was Worth is the story of Honma Shunsuke's search for a missing bride-to-be. He is a veteran Tokyo police detective stuck at home after being shot in the leg. Honma's boredom comes to an end when Kurisaka Jun, his spoiled young cousin, asks him to track down his fiancée, an office worker named Sekine Shoko. Shoko disappeared mysteriously after an application for a credit card revealed that she had a bankruptcy on her record. Jun had proposed to the orphaned Shoko against his family's wishes, and he will lose face with his family unless she can be found. Despite disliking the smug young man, Honma agrees to look into the matter discreetly and see if he can find Jun's fiancée, or at least figure out why she left so suddenly.

Honma's search for the runaway bride soon reveals that her disappearance is more than a case of embarrassment or cold feet. Investigation leads Honma to Mizoguchi, Shoko's bankruptcy lawyer, who informs him that she had been trying to pay off her debts by working at night as a bar hostess. Miyabe takes this opportunity to have Mizoguchi educate Honma (and the reader) about the prevalence of bankruptcy in modern society and provide insight into the credit industry. Mizoguchi's noodle-shop oratory is a lesson—almost an outright warning—about how easy it is to become addicted to using credit cards, amassing huge personal debt in the process.

Notes in hand, Mizoguchi provides Honma with a thorough history of consumer lending in Japan. "Marui Department Store started it all, back in 1960," he says. Before he is through, Mizoguchi has mentioned everyone from people who take ATM cash advances on their credit cards to banks and loan sharks to the Ministry of Finance as perpetuators of the problem of overextended consumer credit. "The whole problem," Mizoguchi says, "falls between the cracks in the bureaucracy. There ought to be one agency in charge of keeping track of the whole consumer-credit industry." Fortunately the lesson is over before becoming intrusive, and in the end this information proves to be central to discovering the elusive motive behind Shoko's vanishing act.

Then there is Miyabe's main twist to the story: Mizoguchi clearly recalls Sekine Shoko, yet he does not recognize Shoko's photo when Honma shows it to him. As Honma continues his search, struggling to get about despite his injury, he senses that something is awry. Asking around at the bars where Shoko worked, he hears the same story: The woman in the photo is someone they have never seen. Honma is puzzled and begins to wonder just who Sekine Shoko is.

(continued on page 53)

ON THE BOOKSHELF

For People—And for Profit, *by Kazuo Inamori, translated by T.R. Reid. Tokyo: Kodansha International, 1997. 160 pages, $25 (hardcover)*
Millionaire entrepreneur and philanthropist Inamori Kazuo tackles the problems now facing corporate Japan, from the difficulties encountered by small innovative companies at home to unpopularity overseas. Central to his call for a broad directional shift is his belief in the necessity for companies to adopt a policy of coexistence rather than the prevailing attitude of profit at any cost.

Progress in Japanese Linguistics and Pedagogy: A Collection in Honor of Professor Akira Miura's 70th Birthday, *ed. by Hubbard, Sakamoto, and Davis. Tokyo: ALC Press, 1997. 320 pages, $35 (paperback)*
A collection of 21 papers (10 in English, 11 in Japanese) on the subject of teaching Japanese. Topics include "A View on Features of Japanese as a Foreign Language," "*Dai-ni gengo shūtoku kenkyū to nihongo kyōiku joshi 'wa' to 'ga' ni tsuite*," "Why Do You Have to Say It That Way? Problems in Teaching Relative Clauses in Japanese," "*Jiko hyōka o tōshite mita gakushūsha no nobi to kasekika ni tsuite no ichikōsatsu*," and "Computer Literacy for Japanese Language Professionals: What Do We Need to Know about Applications of the Computer?"

The Shooting Gallery & Other Stories, *by Yūko Tsushima; translated by Geraldine Harcourt. New York: New Directions, 1997. 138 pages, $11.95 (paperback)*
A reissue of eight works by prize-winning short-story writer Tsushima Yūko, described by *The Village Voice* as "as potent and heady as a dry martini . . ."

Eastern Standard Time: A Guide to Asian Influence on American Culture from Astro Boy to Zen Buddhism, *by Jeff Yang, Dina Gan, Terry Hong and the Staff of* A. Magazine. *Boston: Houghton Mifflin Co., 1997. 352 pages, $15 (paperback)*
A fast-paced, witty survey of Asian ideas, people, and products that have become a part of American life. Japanese entries range from the traditional (bonsai, futons, ikebana, sumo, tofu) to the ultra-modern (Yoko Ono, movie monsters Gamera and Godzilla, karaoke, Hello Kitty, Pizzicato 5).

Total Aikido: The Master Course, *by Gozo Shioda with Yasuhisa Shioda; translated by David Rubens. Tokyo: Kodansha International, 1996. 209 pages, $30 (hardcover)*
Shioda, an instructor of the Yoshinkan school, reveals "hidden principles" of the martial art *aikidō*. Demonstrating (with numerous black-and-white photos) everything from the basic stance to the one-hand grasp from behind with neck lock.

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Japanese WordMage

A Japanese teacher reviews an up-and-coming application for language study and word processing from Down Under.

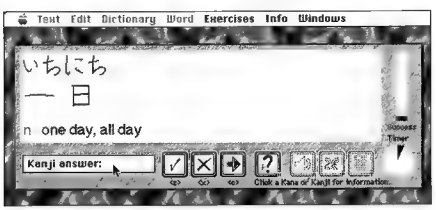
by John Benedict

Lava Software's Japanese WordMage (known until very recently as Japanese WordMaster) is royally ambitious in its efforts to appeal to the various constituencies among those of us who would learn Japanese. Call JWM the *happō bijin* (the one who tries to please everyone) of Japanese computer software.

I wouldn't go as far as saying that it sacrifices integrity in its quest for popularity; Japanese WordMage is no mere coquette, and it should improve as it matures. In fact, it is maturing before our eyes. In the month that I've been working on this review, LavaSoft has posted at least three upgraded versions (all free for downloading to registered users), with promises of more to come—including a single CD-ROM containing versions of the software for various platforms (Macintosh, Windows 95, Windows 3.1, DOS 6.0 and above, OS/2 Warp, Windows NT 4.x, Linux, and Nextstep).

Considering that JWM combines a vocabulary and kanji study system, a word processor, a Japanese text translation aid, and a computerized Japanese-English dictionary—and with the promise of free upgrades and easy access to vital freeware at LavaSoft's web site—you can hardly go wrong for $99 (the current single-user edition price), which is less than the cost of a (restrained) night out in Tokyo.

The question one should ask of any computer software, I think, is this: does the information on the computer screen represent enough of an advance over printed books to justify the hassle of learning to do something more complex than turning pages? In the case of Japanese WordMage, the answer is yes—with some reservations about the study-system component and the word processor.



Exercise dialog box of the study system.

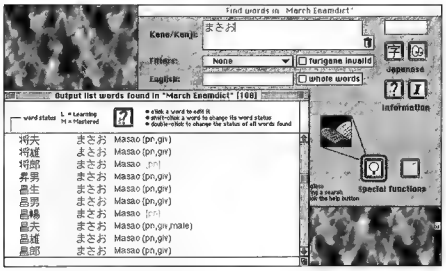
Teaching Japanese in public schools has made me reflexively cynical about self-study aids which promise, as the promotional material for JWM does, to "slash your study time and yet vastly increase your long-term retention of material." Here's what happens when you open the exercise dialog of the study system. Say you decide to go through the structured vocabulary course that comes with the software. For each word, the dialog prompts you with either the kana reading, the kanji, or the English meaning; your task is to supply the missing two elements. If you succeed, you're on your honor to click a check mark for a correct answer or an X for an incorrect one. As you progress from study session to study session, the program's Artificial Intelligence Algorithm changes the status of words from "learning" to "mastered" and mixes them up for ongoing exposure and review. And you don't need two dictionaries on your desk.

So far so good, but is it really that much of an improvement? Maybe for kids, who seem hard-wired to interact with computers. But then, just when you're deep in cogitation, you're suddenly jolted out of your study by a voice crying "Excellent!" or "Well done!" or nagging "*Ganbare*!" or "Keep trying!" This bugs me, though again perhaps it hits the mark with kids. Fortunately, this vocal encouragement can be turned off if it grates on your nerves. The exercise dialog contains a "success bar" as well, which "grows substantially when you get answers right." Oooh! And a timer clock to organize the study session. Cool!

JWM's real advantage over books is to be found in its customization capabilities. Taking the study-system component again as an example, you can create and edit your own list of vocabulary words from freeware dictionaries. You can even create your own dictionary—definitely a worthwhile feature. But does it beat simply making a vocabulary list on paper?

How cumbersome *is* it to customize? The search function allows you to find words by their Japanese kana, kanji, English definition, or grammatical word type. It's much faster and likely more thorough than letting your fingers do the walking through a reference book.

In addition to the basic dictionary which comes with the



Searching for "Masao."

software, LavaSoft's web site contains two vital freeware dictionaries available for downloading. EDICT is a general reference dictionary of 59,000 words and ENAMDICT is a proper-name dictionary with 114,000 place names, surnames, and given names. Both are the creations of Jim Breen of Monash University in Melbourne, Australia, who also updates them. The latest update of EDICT was in February of this year.

A search on ENAMDICT of the kanji which can be used to write the common given name "Masao" revealed 108 possibilities. The search took all of 17 seconds, from typing the word until the full list was displayed on the screen—and I'm not a particularly fast typist. "Radical!" as the kids would say.

Customizing your own dictionary, therefore, is simply a matter of creating a new file and either importing definitions from the existing dictionaries or typing in your own. Nothing unwieldy there.

As for the word processor, I love the special kanji font JWM provides, which was "developed from characters written by a master Japanese calligrapher." These are more aesthetically pleasing than the businesslike fonts which come with the Japanese Language Kit. But for word processing in general, JWM is not yet ready to claim dominance over others.

While it touts itself as "the only Japanese word processor available in the world for the Macintosh which does not need Japanese operating software to run," this is not necessarily an advantage in the long run. For one thing, the size of that beautiful font can only be set between a range of 12 and 24 points, so you can't print out REALLY BIG KANJI. (Educators take note.) For another, I could discover no way to combine English and Japanese text in the same document. (Educators take note again.) The word processor comes hidden with a minor frustration as well. Entering Japanese from a roman-letter keyboard requires the knowledge of a few standard tricks, which aren't mentioned in the manual. To get the kana ん, for example, you have to hit the "n" on your keyboard twice. Before discovering these tricks by accident or having to get someone clue you in, you find yourself asking why life is so difficult.

Life becomes very difficult indeed when it comes to

(continued on page 83)

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Businessman 1: *Na,naiii!?*
*"***Wha,whaat!?***"*

Businessman 2: *Tanoshimi ni shiteta terebibangumi ga kyanseru ni natta dakeda.*
"It's just that the TVprogram he was looking forward to got cancelled."

FX: *GAAAN*
(an FX word indicating shock or realization)

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Book Review

(continued from page 48)

In Mizoguchi's credit lesson, Miyabe sounds a bit like fellow mystery writer Matsumoto Seichō, whose stories frequently aim to bring government corruption and other social problems to light. Although Miyabe's characters discuss the topic of family registries in a more objective tone than the topic of the consumer loan industry, Miyabe is apparently pointing to yet another area in Japanese society that she feels could stand some change.

The discussion of how a person is documented in Japanese society gives this mystery its Japanese flavor. When an unmarried person moves out of the family home, that person must inform the local registry office of his or her new residence. That record will be referenced in the main family registry, where everyone in Japan is listed until beginning their own registry or entering another family by marriage, for instance. Everyone's family background is recorded on that document, right down to the details of whether or not that person's parents were married when he or she was born. Then there are social security and insurance records that also help keep tabs on individuals. It seems impossible for anyone to steal another person's identity in Japan—or is it? That question is what most interests Honma. When he explains his theory—that Shoko isn't really who she claimed to be—to the incredulous Jun, Honma is taken off the case.

The underlying theme of establishing or redefining one's personal value or identity in some way becomes clearer as the story progresses. Intrigued, Honma continues searching for Shoko and for the reason why she left. At first he had accepted the case almost as reluctantly as he approached his physical therapy, but before long Honma is determined to solve it, perhaps to prove to himself that he is still valuable as a police officer.

It seems that the young Sekine Shoko, too, had struggled to re-establish herself. Unlike Honma, however, it is her financial worth she is attempting to reform. There's another character in the story—Isaka Tsuneo, Honma's neighbor and housekeeper—who was forced to reinvent himself, but for him the search is over: he is happy to earn a living cleaning homes. While his role may seem somewhat insubstantial, this element is no less important to solving the mystery than discussion of the consumer loan industry and family registries.

Ultimately, what makes Miyabe's mystery worth reading is her skillful writing. In his instructive book *The Art of Fiction*, the late John Gardner discusses the difficult task of maintaining a reader's interest by building upon small climaxes to create suspense and tension until finally the central question in the story is answered and the reader's curiosity is satisfied. Miyabe Miyuki has done that artfully in this novel. Awarded Best Mystery of the Year, *All She Was Worth* is definitely a satisfying page-turner worthy of the honor.

E. Cordero *is a writer currently based in Cambridge, MA.*

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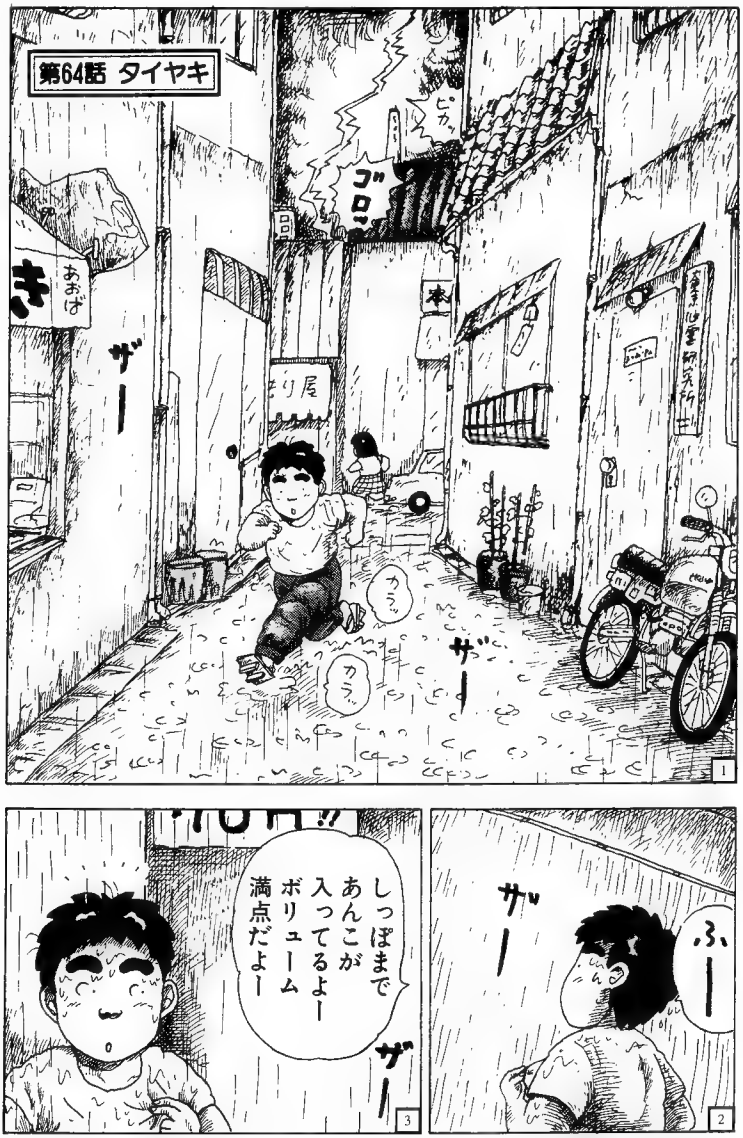

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Title: 第　64　話　タイヤキ
Dai Rokujūyon Wa Taiyaki
Story No. 64: Taiyaki

- *taiyaki* is a traditional Japanese sweet—a fish-shaped "griddle cake" filled with *an* ("sweet bean paste"). The name is a combination of *tai* ("sea bream") and *yaki* (the noun form of *yaku*, "roast/bake/toast").

1 **Sound FX:** ピカッ
Pika!
Flash! (effect of sudden burst of light or, in this case, lightning)

ゴロッ
Goro!
Rumble! (sound of thunder)

ザー ザー
Zā zā
(sound of pouring rain)

カラッ カラッ
Kara! kara!
(sharp, staccato sound of wooden *geta* striking pavement as he runs)

2 **Kōsuke:** ふー
Fū
"Phew."

FX: ザー
Zā
(sound of pouring rain)

3 **Voice:** しっぽ　まで　あんこ　が　入ってる　よー。
Shippo made anko ga haitte-ru yō.
tail until/up to bean paste (subj.) is inside (emph.)
"Filled with bean paste all the way to the tail!" (PL2)

ボリューム　満点　だ　よー。
Boryūmu manten da yō.
volume full points is (emph.)
"They're really filling!" (PL2)

Sound FX: ザー
Zā
(sound of pouring rain)

- *anko* is a more colloquial word for *an*, the sweet bean paste/jam that is a mainstay ingredient of traditional Japanese sweets. It's made from a wide variety of beans, most commonly from *azuki*.
- *haitte-(i)ru*, from the verb *hairu* ("enter/go into"), means "is inside," or for food items, often "is filled with."
- *boryūmu* is a katakana rendering of the English word "volume," and when speaking of food refers to the size/bulk of the pieces/portions.
- *manten* is literally "full points"—i.e., a score of 100%—so *boryūmu manten* means "the size is perfect/leaves nothing to be desired" → "is really big" → "really fills you up."

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名代 たいやき
いっぴき 70円!!
あぁ…
おいしいおいしいタイヤキはいかがですかー
1
はぁ～～
2
いっぴき 70円!!
3
その時オレのポケットには53円しかなかった
4
ピカ
ゴロ
5
ひゃあ
6
濡れてもたあ!!
7
おいしいタイヤキはいかがですかぁ～～
8

1 **Sign-Left:** 名代
Nadai
Famous

Sign-Center: たいやき
Taiyaki
Taiyaki

Sign-Right: あおば
Aoba
(name)

Lower sign: いっぴき 70円!!
Ippiki *nanajū-en*
one count 70 yen
70 yen each!!

Vendor: おいしい おいしい タイヤキ は
Oishii *oishii* *taiyaki* *wa*
tasty tasty taiyaki as for
いかが です か ー?
ikaga *desu* *kā?*
how is (?)
"How about a tasty, delicious taiyaki?!" (PL3)

- *ippiki* is a combination of *ichi* ("one") and *-hiki*, the counter for most small- to medium-sized animals, including fish; *-hiki* changes to *-piki* for euphony.

2 **FX:** ほあー
Hoā
(effect of mouth-watering aroma wafting his way)

3 **Sign:** いっぴき 70円!!
Ippiki *nanajū-en*
one count 70 yen
70 yen each!!

4 **Narration:** その 時、オレの ポケット に は
Sono *toki,* *ore no* *poketto* *ni* *wa*
that time my pocket in as for
53円 しかなかった。
gojusan-en *shika nakatta.*
53 yen had only
At that time, I had only 53 yen in my pocket. (PL2)

Sound FX: グゥー
Gu gū
(sound of stomach growling)

- *ore* is an informal/abrupt masculine word for "I/me."
- *shika nakatta* is the past form of *shika nai* ("have only/have nothing but/have no more than"). *Shika* is always followed by a negative verb or adjective.

5 **Sound FX:** ピカ
Pika
Flash

ザー
Zā
(sound of pouring rain)

ゴロッ
Goro!
Rumble!

6 **Voice:** ひゃあ
Hya
"Yikes!"

Sound FX: バシャ バシャ
Basha *basha*
Splash splash

7 **Young man:** 濡れてもたあ!!
Nurete motā!!
got wet-(regret)
"I'm soaked!" (PL2)

Sound FX: ザー
Zā
(sound of pouring rain)

バシャ バシャ
Basha *basha*
Splash splash

- *nurete motā* is dialect for *nurete shimatta*, the *-te* form of *nureru* ("get wet") with the plain/abrupt past form of *shimau* ("finish/end/close"). Adding a form of *shimau* to another verb can mean that the action is completely finished, or that the result is undesirable/regrettable. Here, both meanings could apply.

8 **Vendor:** おいしい タイヤキ は
Oishii *taiyaki* *wa*
tasty taiyaki as for
いかが です か ー?
ikaga *desu* *kā?*
how is (?)
"How about a delicious taiyaki?!" (PL3)

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はぼ
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そりゃあちょっと……
3
あのオレ50円持ってるんスが……
ザー
えっ？
6
いっぴき
70円
5
50円
20円
10
4
共同出資でいっぴき買うってゆうのはどーでしょう？
ザー
なーるほどそりゃいい!!
7
いっぴき!!
はいよ!!
8

1 **Young man:** ごくっ
Goku!
Gulp (effect of swallowing)

Magazine: 週刊　モーニング
Shūkan　Mōningu
weekly pub.　morning
Weekly Morning

- *shūkan* means "weekly publication," and is often used at the head of weekly magazine titles, and *mōningu* is the katakana rendering of the English word "morning." Kodansha's *Shūkan Mōningu* is the periodical in which this manga was serialized.
- *taiyaki* are made by pouring pancake-like batter into the two sides of a fish-shaped mold, and putting a generous dollop of bean paste on one side. When the batter is nearly cooked, the one side is flipped onto the other, completing the bean-paste filled "sea bream."

2 **Above fish:** 20円　30円　20円
Nijū-en　sanjū-en　nijū-en
20 yen, 30 yen, 20 yen

Below fish: 70円　の　うちわけ
Nanajū-en　no　uchiwake
70 yen　of　breakdown/distribution
Breakdown of the 70 yen

3 **Young man:** 全財産　20円　なんだ。
Zen-zaisan　nijū-en　na n da.
total assets　20 yen　(explan.-is)
しっぽ　だけ　っつー　の　は　ダメ?
Shippo　dake　ttsū　no　wa　dame?
tail　only　(quote)-say　(nom.)　as for　no good
"I've only got 20 yen to my name. Couldn't I have just a tail?" (PL2)

Vendor: そりゃあ　ちょっと...
Soryā　chotto...
as for that　a little
"I'm afraid not..."

- *ttsū* is a colloquial equivalent of the quotative *to iu* ("say ～").
- *no* turns the entire phrase *Shippo dake ttsū* into a noun, and *wa* marks it as the topic of the sentence: "as for saying 'only a tail'..."
- *soryā* is a contraction of *sore wa* ("as for that").
- *chotto* = "a little," and *soryā chotto* is short for something like *sore wa chotto dekimasen*, literally, "That's a little impossible." *Chotto* is often used this way to "soften" a negative reply, or to avoid actually having to say the negative word.

4 **Kōsuke:** 20円　/　50円
(thinking)　*Nijū-en / gojū-en*
20 yen, 50 yen

5 **Sign:** いっぴき　70円
Ippiki　nanajū-en
70 yen each

6 **Kōsuke:** あの、オレ　50円　持ってる　んス　が...
Ano,　ore　gojū-en　motte-ru　n su　ga...
(interj.)　I/me　50 yen　am carrying　(explan.)　but
"Uhh, I have 50 yen, so..." (PL3-informal)

Young man: え?
E?
"Huh?"

Sound FX: ザー
Zā
(sound of pouring rain)

- *n su* is a contraction of the explanatory *no desu*.

7 **Kōsuke:** 共同　出資　で　いっぴき　買う
Kyōdō　shusshi　de　ippiki　kau
joint/cooper.　investment　(means)　one count　buy
って　ゆう　の　は　どーでしょう?
tte　yū　no　wa　dō deshō?
(quote)　say　(nom.)　as for　how would it be
"how about we buy one by pooling our funds?" (PL3)

Young man: なーるほど! そりゃ　いい!!
Nāruhodo!　Sorya　ii!
I see　as for that　good/fine
"Aha! That's a great idea!!" (PL2)

Sound FX: ザー
Zā

- *naruhodo* expresses new comprehension/understanding, as in "I see/I get it/Aha!"

8 **Both:** いっぴき!!
Ippiki!!
one count
"One!!"

Vendor: はいよ!!
Hai yo!!
"Right!"

- *hai yo* is an informal/friendly *hai* ("yes/OK/sure/right"), with the *yo* in this case having more of a softening effect than an emphatic one. Frequently used by shopkeepers, it can be thought of as equivalent to the English phrase, "Coming right up!"

漫画人 MANGAJIN
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ウチのは
しっぽだけでも
ヨソの一匹分は
あるからねー
1
夕立ちの中を
「泳いで」きた
大物の「タイ」は
あっという間に
ふたりの口に
呑みこまれてしまった
ピカ
ゴロッ
ザー
ザー
2

1 **Vendor:** ウチの は しっぽ だけ でも ヨソの
Uchi no wa shippo dake de mo yoso no
ours as for tail only even with the others'
一匹分 は ある から ねー。
ippiki-bun wa aru kara nē.
one fish's worth as for have because (colloq.)
"Because ours, even with just the tails, have as much as other places' whole taiyaki."
"Even just the tails of our taiyaki are as big as a whole taiyaki at other places." (PL2)

- *uchi* (literally, "inside") is often used to refer to one's own house/shop/company → "we/us."
- *bun* means "portion," and when used as a suffix means "an amount sufficient for/equivalent to ～" → "as much as ～." The merchant is obviously exaggerating about the size of his *taiyaki*.

2 **Narration:** 夕立ち の 中 を 「泳いで」きた 大物 の 「タイ」 は あっという間に
Yūdachi no naka o "oyoide" kita ōmono no "tai" wa a-tto iu ma ni
sudden shower of midst (obj.) came swimming big game that was sea bream as for instantly
ふたりの 口 に呑みこまれてしまった。
futari no kuchi ni nomi-komarete shimatta.
2 people's mouths by was completely swallowed
The big-game "sea bream" that came "swimming" through the sudden shower was swallowed up by our two mouths in an instant. (PL2)

Sound FX: ピカ
Pika
Flash
ゴロッ
Goro!
Rumble!
ザーザー
Zā zā
(pouring rain)

- *oyoide* is the *-te* form of *oyogu* ("swim"), and *kita* is the plain/abrupt past form of *kuru* ("come") → "came swimming."
- *a-tto iu ma ni* is an expression meaning "instantly/in no time at all." It literally means "in the time it take to say 'Ah!'"
- *nomi-komarete* is from *nomi-komareru*, a passive form of *nomi-komu* ("swallow up"); a form of *shimau* after the *-te* form of a verb can mean the action is completely finished.

漫

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奥さまはインテリアデザイナー

Okusama wa Interia Dezainā

秋月りす
by Akizuki Risu

1 **Okusama:** 浴室(バスルーム)　は　この　白い　タイル　で　どうでしょう？
Basurūmu wa kono shiroi tairu de dō deshō?
bathroom as for this white tile with how is it?
"How about this white tile for the bathroom?" (PL3)

Client: はい。
Hai.
yes/OK
"OK." (PL3)

- *okusama* is a very polite word for referring to another person's wife, and it's used in the title of this manga because this woman has chosen to continue working after marriage.
- 浴室 is normally pronounced *yokushitsu*, but the furigana here indicate that it's meant to be read as the more modern term *basurūmu* (from "bathroom").

2 **Okusama:** 目地　を　黒　に　しましょう。
Meji o kuro ni shimashō.
joints (obj.) black (result) let's do/make
"Let's make the grout black." (PL3)

Client: 黒...　です　か?
Kuro... desu ka?
black is (?)
"Black...?" (PL3)

- ～ *ni shimashō* is the volitional ("let's/I shall") form of ～ *ni suru*, which means "make it ～" in the sense of making a change or selection. *Ni* marks the end result or selection made.

3 **Okusama:** モダンな　カンジ　に　なります　よ。
Modan na kanji ni narimasu yo.
modern feeling/look (result) will become (emph.)
"It'll look modern." (PL3)

Client: うーん、よく わかんない...
Ūn, yoku wakannai...
(interj.) well don't know
"Hmmm, I really don't know..." (PL2)

- *narimasu* is the polite form of *naru* ("becomes"); *ni* marks the result of the becoming, so *ni naru* as a unit is like English "becomes/will become" → "it'll become a modern feeling" → "it'll look modern."
- *yoku* is the adverb "well," or when modifying a negative, "not very well"; *wakannai* is a contraction of *wakaranai* ("not understand"), so *yoku wakaranai* is literally "not understand very well"—i.e., she can't envision very well what it would be like with black grout.

4 **FX:** ひそ
Hiso
(effect of a whisper)

Okusama: カビ　も　目立ちません。
Kabi mo medachimasen.
mildew also won't stand out
"And it'll hide the mildew." (PL3)

Client: あっ、　うれしい!
A!, ureshii!
(interj.) am happy/glad
"Ah, great!" (PL2)

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奥さまはインテリアデザイナー

Okusama wa Interia Dezainā

秋月りす
by Akizuki Risu

1 **Okusama:** ちょっと この へん の 資料 借ります。
Chotto kono hen no shiryō karimasu.
a little this area in materials will borrow
"I'm going to borrow these materials for a bit." (PL3)

Buchō: ん。
N.
yes/OK
"Sure." (PL2)

- *kono hen* means "this area/vicinity," so *kono hen no shiryō* is literally "materials in this area," but in this case it's essentially just a roundabout way of saying "these materials."
- the particle *o*, to mark *shiryō* as the object of *karimasu* (from *kariru*, "borrow"), has been omitted.

2 **Okusama:** んー…
N…
"Hmmm." (PL2)

3 **Buchō:** やっぱり。
Yappari.
as expected
"Just as I thought." (PL2)

FX: すぴぴ…
Su pi pi…
(effect of sleeping soundly)

- *yappari* is a colloquial *yahari*, which implies that a situation or outcome fits one's expectations: "sure enough/after all/just as I thought."

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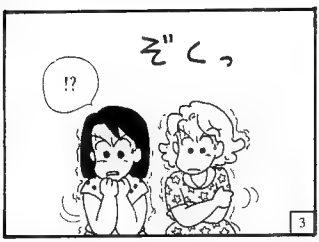
奥さまはインテリアデザイナー

Okusama wa Interia Dezainā

秋月りす
by Akizuki Risu



1 **Friend:** あー、 軽井沢 あたり の 別荘 行きたい。
Ā, Karuizawa atari no bessō ikitai.
(interj.) (place name) vicinity of cottage/cabin want to go
"Ahh, I'd like to go to a cottage in somewhere like Karuizawa." (PL2)

Okusama: 海辺 で ボーッとしていたい。
Umibe de bō-tto shite itai.
beach at/on want to be daydreaming
"I'd like to be daydreaming on the beach." (PL2)

- Karuizawa is a large summer resort area in the mountains near Tokyo.
- *ni*, to mark *bessō* as the destination, has been omitted. *Bessō* refers to a "vacation cottage/cabin/villa" whether rented briefly or owned as a second home.
- *bō-tto shite itai* is the "want to" form of *bō-tto shite iru* ("be daydreaming"), from *bō-tto suru* ("stare blankly into space/be in a daze/daydream").

2 **Friend:** どっちにしろ 夏 って
Dotchi ni shiro natsu tte
in any case summer (quote)
仕事する 気になんない よ ねー。
shigoto suru ki ni nannai yo nē.
do work not feel the motivation to (emph.)(colloq.)
"In any case, it's hard to feel motivated to work in the summer." (PL2)

Okusama: うん、うん。
Un, un.
yeah yeah
"Yeah, you're right." (PL2)

- *dotchi ni shiro* is equivalent to *dotchi ni shite mo*, "whichever you choose/whichever the case may be" ▸ "in any case."
- the quotative *tte* here serves as a colloquial equivalent of *wa* ("as for").
- *nannai* is a contraction of *naranai*, the negative form of *naru* ("become"). A verb followed by *ki ni naru* is an expression for "get the desire/feel the motivation to [do the action]."

3 **FX:** ぞくっ
Zoku!
(effect of a sudden shiver)

4 **Buchō:** 冬 だ、冬 だ、冬 が 来たー!
Fuyu da, fuyu da, fuyu ga kitā!
winter is winter is winter (subj.) has come
"It's winter, it's winter! Winter is he-ere!" (PL2)

Both women: はーい!
Hai!
yes/OK
"Yes sir!" (PL3)

FX: ブォーン
Buōn
(effect of air conditioner running full blast)

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奥さまはインテリアデザイナー

Okusama wa Interia Dezainā

秋月りす
by Akizuki Risu

1 **Okusama:** 今日　残業　なの。
Kyō zangyō na no.
today overtime work (is-explan.)
"I've got to work late today." (PL2)

Husband: OK、ぼく が　夕食　作る　よ。
Ōkē, boku ga yūshoku tsukuru yo.
OK　I (subj.) supper will make (emph.)
"OK, I'll make supper." (PL2)

- *zangyō* (literally, "remaining work") implies working late in order to finish a job that didn't get done during regular work hours.

2 **Okusama:** ゆるして、あなた。しかたない　の　よ。
Yurushite, anata. Shikata nai no yo.
forgive me　you/dear　can't be helped (explan.) (emph.)
"Forgive me, dear. It can't be helped." (PL2)

Husband: え?
E?
(interj.)
"What?" (PL2)

- *yurushite* is the *-te* form of *yurusu* ("forgive"). Here it's short for *yurushite kudasai* ("please forgive me").
- *anata* literally means "you," but Japanese women typically use it to address their husbands in the way English-speaking women use "dear/honey."

3 **Okusama:** えっ?　いや　よ、
E!?　Iya yo,
(interj.) disagreeable/repugnant (is-emph.)
こんな　こと　で　別れる　なんてっ!
konna koto de wakareru nante!
this kind of thing (cause) part/break up (quote)
"What? You can't leave me over a thing like this!" (PL2)

- *iya yo* (lit., "it is distasteful/repugnant") is a feminine expression of objection or refusal. A male speaker would say *iya da* or *iya da yo.*
- *nante* here can be considered a colloquial equivalent of *no wa*, where *no* is a nominalizer that makes *konna koto de wakareru* ("[we] part/break up over a thing like this") act as a single noun, and *wa* marks it as the topic. The sentence is inverted; normal order would be *konna koto de wakareru nante iya yo.*

4 **Buchō:** へんな　芝居　は　やめて　仕事　しなさい。
Hen na shibai wa yamete shigoto shinasai.
strange play/acting as for stop-and work do
"Quit your silly charade and get to work." (PL2)

Okusama: ちぇっ。/　はあい。
Che! / Hāi.
(interj.)　yes/OK
"Darn! / Yes sir." (PL3)

Husband: もしもし...
Moshi moshi...
"Hello?" (PL2)

- *shinasai* is a relatively gentle command form of *suru* ("do").
- *che!* is an interjection of disgust/chagrin, a little rougher sounding than "rats!/dang!/sheesh!" but not obscene.

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1 **Okusama:** 友達 が 別荘 貸してくれる って。
Tomodachi ga bessō kashite kureru tte.
friend (subj.) cabin lend to me/us (quote)
"My friend said she'd lend us her summer cottage." (PL2)

週末 行こう よ。
Shūmatsu ikō yo.
weekend let's go (emph.)
"Let's go for the weekend." (PL2)

Husband: いい ね。
Ii ne.
good/OK (colloq.)
"Sounds good." (PL2)

- *kashite* is the *-te* form of *kasu* ("lend"), and *kureru* implies the action is done for or to the speaker/subject; *kashite kureru* = "lend (to) me/us."

2 **Okusama:** 持つべき もの は 友達 ねっ!
Motsu-beki mono wa tomodachi ne!
ought to have thing as for friend (is-colloq.)
"You really need to have friends!" (PL2)

SFX: るん るん
Run run (humming happily)

Husband: 今夜 は 外 で バーベキュー だ ぞ。
Konya wa soto de bābekyū da zo.
tonight as for outside at barbeque is (emph.)
"Tonight we'll barbecue outside." (PL2)

Sound FX: ブー
Bū (sound of car)

- the verb suffix *-beki* gives the meaning "should/ought to/must"; *motsu-beki* means "should/must have/possess," and it modifies *mono* ("thing") → "a thing one ought to have."

3 **Husband:** いい ところ だ なー。
Ii tokoro da nā.
good/fine place is (colloq.)
"It's a nice spot." (PL2)

Okusama: あれ だ わ、別荘。かわいいっ。
Are da wa, bessō. Kawaii!
that is (emph.) cabin cute
"There's the cottage. Isn't it just darling!?" (PL2)

- Okusama's line is inverted; normal order would be *Bessō wa are da wa.*

4 **Okusama:** 本物の 暖炉 だ。 うれしい!
Honmono no danro da. Ureshii!
real fireplace is am happy/glad
"A real fireplace. Great!" (PL2)

Husband: ゲホ。 うわ、掃除 しないと。
Geho. Uwa, sōji shinai to.
(cough) (interj.) clean must do
"(Cough) Ugh, we've got to clean." (PL2)

- *sōji shinai to* is a colloquial "must/have to" form of *sōji suru* ("clean").

5 **Husband:** すごく 汚れてる ぞ。
Sugoku yogorete-ru zo.
very/extremely is dirty (emph.)
"It's really dirty." (PL2)

FX: ぐい
Gui (effect of rolling up sleeve)

5 *(continued)*
Okusama: 長いこと 無人 だった から
Nagai koto mujin datta kara
long time deserted was so
仕方ない ねねー。
shikata nai wa nē.
can't be helped (fem. colloq.)
"It's been left empty for a long time, so I guess it's to be expected." (PL2)

- *nagai* = "long" and *koto* = "thing," but *nagai koto* means "for a long time."

6 **Okusama:** ゲホ
Geho
Cough

SFX: バシバシ
Bashi bashi
Thwack thwack

Husband: ぜーぜー
Zē zē
Wheeze wheeze

7 **Husband:** 結局 丸一日 つぶれちゃった ね。
Kekkyoku maru ichinichi tsuburechatta ne.
in the end full day consumed-(regret) (colloq.)
"In the end, a full day was consumed [by cleaning]."
"In the end, we wasted the whole day cleaning." (PL2)

あ〜、 つかれたー。
Ā, tsukaretā.
(interj.) became tired
"Ohh, I'm worn out." (PL2)

FX: ぐったり
Guttari (effect of being dead tired)

Okusama: 帰ったら 文句 言ってやる わ!!
Kaettara monku itte yaru wa!!
when go home complaint say-(to her) (emph.)
"When we get home, I'll give her a piece of my mind!" (PL2)

- *tsuburechatta* is a contraction of *tsuburete shimatta*, the *-te* form of *tsubureru* (meaning "take/be consumed" when speaking of time) plus the past form of *shimau* ("end/finish/put away"), which after the *-te* form of a verb can imply the action was done completely/thoroughly or that it was regrettable/undesirable. Here, both meanings apply.
- *itte* is from *iu* ("say"), and *yaru* means "give to (an equal/subordinate)." *Yaru* after the *-te* form of a verb implies the action is done to someone else.

8 **Phone:** ピーッ。 留守番電話 です。
Pii. Rusuban denwa desu.
(beep FX) answering machine is
"Beep. This is the answering machine.

今日 から 別荘 に 行ってまーす。
Kyō kara bessō ni itte-māsu.
today from cabin to have gone
"I'll be at my summer cottage starting today." (PL3)

Okusama: あーっ、 あいつ!
A! aitsu!
(interj.) that person
"Ooh, that woman!" (PL2)

- *rusuban* traditionally refers to the task of guarding/watching the house while everyone else is away, and *denwa* = "telephone," so a *rusuban denwa* is a telephone that is on guard while you are away—i.e., an answering machine.

International 4-Frame Manga Club

DaVinci, a Japanese magazine about books and manga, seeks submissions from non-Japanese manga artists (amateur or professional) on any subject, in any language. Selected works will be published in the magazine with a Japanese translation of the dialogue. All submissions must be in a 4-frame format.

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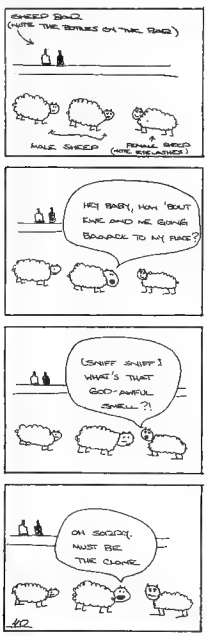

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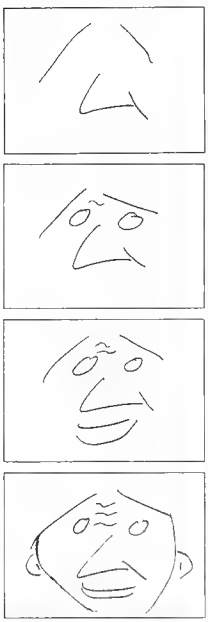

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Bow

by Terry Yamamoto

That's Bow as in "bow-wow." Terry Yamamoto's slapstick dog comedy appears in Shogakukan's weekly men's magazine, *Big Comic Superior*. Unlike most Japanese dogs, whose spoken vocabulary is largely limited to variations on ワンワン! (*wan-wan*—roughly translated, "bow-wow!"), Bow speaks his own language. In fact, he was named after his favorite word: バウ, *bau*. Bow lives with the Inugami family, comprised of a tough-talking Grandma, her gangster son Daigorō, and his daughter Sayaka. (Inugami 犬神 is a real surname, but it's amusing here because it literally means "dog god.") It was Sayaka who brought Bow home from school.

The artist is cagey about his inspiration for the series—each "Bow" book collection features a different explanation—but it seems safe to say that he met a bull terrier belonging to someone somewhere, and began writing the manga thereafter. The following version of Yamamoto's story comes from volume 1 of "Bow."

テリー山本
１９６６年５月５日生まれ。男の子らしく甲子園をめざすが、挫折。それでも高校を無事卒業後、世界各地を放浪。帰国後、旅先で知り合ったアメリカ先住民の飼っていた白いブルテリアをモデルに、９２年５月から「バウ」を連載。評判を呼ぶ。好物めん類。

Terry Yamamoto: self-portrait.

Terry Yamamoto
Born on May 5, 1966. Like a typical Japanese boy, he dreamed of making it to the national high-school baseball tournament at Koshien Stadium but was disappointed. Nevertheless, he graduated from high school unscathed and then roamed the world. After returning to Japan he created "Bow," modeled after the white bull terrier belonging to a Native American he met on his travels, and it has been running since May of 1992. It's been received quite favorably. He likes noodles.

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バウゥ〜…
1
どーだ大物だろォ！ひょーたん池で釣り上げたんだ!!
ガハハハ
うちの池で飼うことにすっかな…
何か気持ちわるーい。
ガリガリガリ
2
これだけの大物ナマズ…池の主かもしれん…
悪い事が起きんうちに返した方が身のためじゃぞ!!
主だァ!?
3
ガハハハ…!!
年寄りはすぐこれだ!!なーにが主だ!!
……
4
バウ!!
バシバシバシ
あーてめェーっ!!
5

1 **Bow:** バウゥ...
Baū...
"Bo-ow"

2 **Daigorō:** ガハハハ。どー だ、 大物 だろォ! ひょーたん池 で 釣り上げた んだ!!
Ga ha ha ha. Dō da, ōmono darō! Hyōtan-ike de tsuri-ageta n da!!
(laugh) how is large creature isn't it? gourd(name) pond at fished out/landed (explan.)
"A ha ha ha. Whaddya think—it's a big one, huh? I landed it at Hyōtan Pond."

うちの 池 で 飼う こと にすっかな...
Uchi no ike de kau koto ni sukka na...
our pond at/in keep/raise thing decide on-perhaps
"Maybe I'll keep him in our pond." (PL2)

Sound FX: ガリガリガリ
Gari gari gari
Scratch scratch scratch

Sayaka: 何か 気持ちわるーい。
Nanka kimochi warui.
somehow/kind of disgusting/unpleasant
"It's kinda gross." (PL2)

- *dō da* literally asks "what/how is it?"—often meaning "what do you think of that?/how does that grab you?"
- *ni sukka na* is a contraction of *ni suru ka na*.
- *kimochi (ga) warui* (lit., "feeling is bad") implies that the thing in question makes the person feel unpleasant/sick.

3 **Grandma:** これだけ の 大物 ナマズ... 池 の 主 かもしれん。 悪い 事 が
Kore dake no ōmono namazu... ike no nushi ka mo shiren. Warui koto ga
this much of large creature catfish pond of master/lord may possibly be bad thing (subj.)
起きん うち に 返した 方 が 身 の ため じゃ ぞ!!
okin uchi ni kaeshita hō ga mi no tame ja zo!!
not happen while within returned way (subj.) body/self for benefit is (emph.)
"A catfish this large—it might be the lord of the pond. If you know what's good for you, you'll put him back before something bad happens!" (PL2)

Daigorō: "主" だァ!?
"Nushi" dā!?
master/lord is
"The 'lord'!?" (PL2)

- *kore dake* looks like "only this," but its idiomatic meaning is "(to/of) this extent"—usually, as here, implying that the amount or size is great.
- *nushi* = "master/lord"; when speaking of things like mountains and lakes and rivers, *nushi* often implies a divine entity.
- *okin* is a colloquial contraction of *okinai*, the negative form of *okiru* ("take place/occur"). *Uchi ni* after a verb gives the meaning "while/during ~," so *okinai uchi ni* = "while [something] doesn't happen" → "before something happens."
- *mi no tame (da)* is an expression meaning "(is/will be) for your own good."
- *ja zo* = *da zo* ("is/are" + masculine emphasis); elderly speakers often substitute *ja* for *da* (especially in manga stereotypes), and the masculine *zo* gives an authoritarian tone to the sentence.

4 **Daigorō:** ガハハハハ...!! 年寄り は すぐ これ だ!! なーに が 主 だ!!
Ga ha ha ha ha...!! Toshiyori wa sugu kore da!! Nāni ga nushi da!!
(laugh) old people as for immediately/always this is what (subj.) lord is
"Ha ha ha! With old people it's immediately this! What're you talking about, 'lord'?"
"Ha ha ha! It's always like this with old people! Don't gimme this 'lord' crap." (PL1-2)

- *sugu* literally means "immediately/promptly," but when speaking of personal tendencies/traits, it can be more like "always."
- *nani ga ~ da*, where the blank is filled with a word or phrase the other person said, strongly takes issue with that word or phrase: "What kind of nonsense is ~?/What do you mean by ~?/~ my foot!"

5 **Bow:** バウ~!!
Baū!!
"Bow!!"

Sound FX: バシャ バシャ バシャ
Basha basha basha
Splish splash splash

Daigorō: あー、てめェーっ!!
Ā, temē!!
(interj.) you
"Hey, you mutt!" (PL1)

- *temē* is a colloquial variation of *temae*. *Temae* can be a humble word for "I/me," but when slurred as *temē* it becomes an insulting term for "you"; exclaimed by itself, it has the feeling of "you jerk/SOB/rat/cur/etc."

バウバウ〜…
てめェは何て事すんだァ!!
バチあたりがもォ一匹おったワイ!
1
ドドドドド
2
パパ——あばれ出したよー!!
NIRVANA
3
てめェが驚かすからだぞォ〜〜〜!!
バウ〜〜
4
ゲラッ
バ…
5
ガタガタガタ
じっ、地震だっ!!
バッ…
パパ〜〜〜!!
6
ゴゴゴゴゴゴ
バラバラバラ
みんな——テーブルの下にかくれろ——!!
7

1 **Bow:** バウバウ～...
Bau baū...
"Bow woww..."

Daigorō: てめぇ は 何 て 事 すんだァ!!
Temē wa nan te koto su n dā!!
you as for what (quote) thing do-(explan.)
"What the heck are you doing!?" (PL1)

Grandma: バチあたり が もぉ 一匹 おった ワイ!
Bachi-atari ga mō ippiki otta wai!
inviting punishment (subj.) more one count existed (emph.)
"There's another one who's inviting the wrath of the gods!" (PL2)

- *su n da* is a contraction of *suru no da*, the verb "do" plus the explanatory ending; *o*, to mark *koto* as the object of *suru*, has been omitted.
- *bachi-atari* (literally, "punishment target/recipient") is someone who evokes punishment from the gods.
- *ippiki* is a combination of *ichi* ("one") and *-hiki*, the counter suffix for small- to medium-sized animals. *-Hiki* changes to *-biki* or *-piki* in combinations that would otherwise be hard to say.
- *otta* is the past form of *oru*, equivalent to *iru* ("exist/be in a place" for people and animate beings).

2 **Sound FX:** ドプン ドプン
Dopun dopun
Slosh slosh (effect of water sloshing around in the tank)

3 **Sound FX:** ジャバ ジャバ ジャバ
Jaba jaba jaba
(effect of water splashing more violently in the tank)

Sayaka: パパー! あばれ出した よー!
Papā! Abare-dashita yō!
Papa began to be violent (emph.)
"Dad! It's freaking out!" (PL2)

- *abare-* is from *abareru* ("become rowdy/behave violently"), and *-dashita* is the past form of *-dasu*, which as a verb suffix can mean "begin [doing the action]/[the action] begins to occur."

4 **Daigorō:** てめェ が 驚かす から だ ぞォ～!!
Temē ga odorokasu kara da zō!!
you (subj.) startle/frighten because is (emph.)
"It's because you startled it!" (PL1)

FX: うりうり
Uri uri (effect of wrenching Bow's nose in punishment)

Bow: バウ～!!
Baū!!
"Boww!"

5 **Sound FX:** グラッ
Gura! (effect of sudden jolt)

Bow: バ...
Ba...
"Ba!"

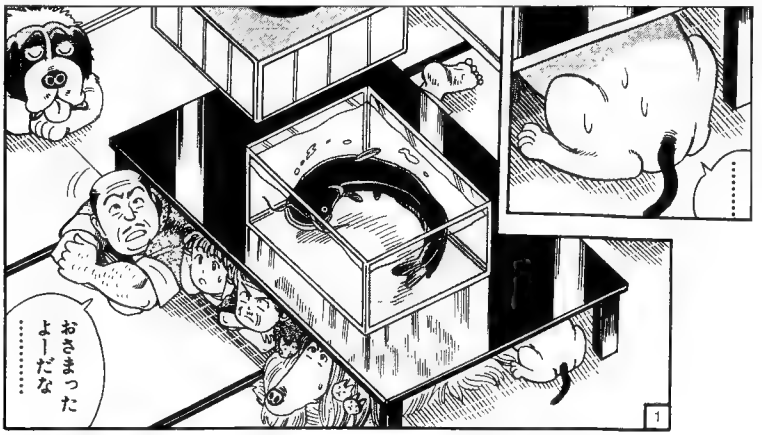
6 **Sound FX:** グラグラ
Gura gura (effect of shaking/quaking)
ガタガタ
Gata gata (effect of rattling/jostling)

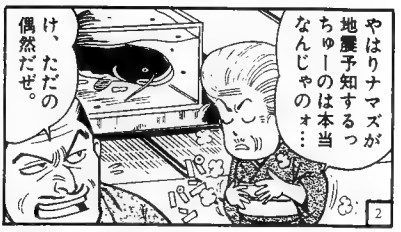
Daigorō: じっ、 地震 だっ!!
Ji!, jishin da!!
(stammer) earthquake is
"I-... it's an earthquake!" (PL2)

Bow: バッ...
Ba!...
"Ba!"

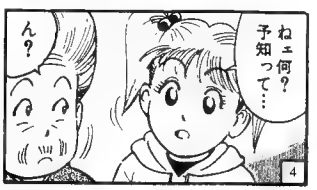
Sayaka: パパ～!!
Papā!!
"Daddy-y!"

(continued on next page)


……
おさまったよーだな……
1


やはりナマズが地震予知するっちゅーのは本当なんじゃのぉ…
パシ
け、ただの偶然だぜ。
2

それともナマズのたたりかのぉ…
あのな……
3


ねェ何？予知って…
ん？
4

動物はのぉ、天災が起きる前にそれを察知する能力があるんじゃ。
……
5

ナマズの地震予知、それからネズミが沈没する船から逃げ出したりするとかな…
6

ポリ
ポリ
ポリ
ネコが顔洗う時は次の日が雨とかのぉ…
7

(continued from previous page)

7 **Daigorō:** みんなー、テーブル の 下 に かくれろー!!
Minnā, tēburu no shita ni kakurerō!!
everyone table of underneath in/at hide/take cover
"Everyone, take cover under the table!" (PL2)

Sound FX: バシャ バシャ
Basha basha
Splash splash

- *kakurero* is the abrupt command form of *kakureru* ("hide/take cover"); the *ro* is elongated because he's shouting out.

---

1 **Daigorō:** おさまった よー だ な。
Osamatta yō da na.
calmed/died down appearance/condition is (colloq.)
"It seems to be over." (PL2)

- *osamatta* is a past form of *osamaru* ("calm down/quiet down/become settled").

2 **Grandma:** やはり ナマズ が 地震 予知する っちゅー の は 本当 なんじゃ のぉ。
Yahari namazu ga jishin yochi suru tchū no wa hontō na n ja nō.
after all/as I thought catfish (subj.) earthquake foresee/foretell (quote) (nom.) as for true (is-explan.) (colloq.)
"So it's true after all—what they say about catfish foretelling earthquakes." (PL2)

Sound FX: パン パン
Panpan (effect of beating dust from clothes)

Daigorō: け、 ただの 偶然 だ ぜ。
Ke, tada no gūzen da ze.
(interj.) just/mere chance occurrence is (masc. emph.)
"Bah, it's just a coincidence." (PL2)

- *tchū no wa* is a contraction of the quotative *to iu no wa*, here meaning "as for what they say about ～." *Namazu ga jishin (o) yochi suru* ("catfish foretell earthquakes") is the specific content of what is said.
- *na n ja* = *na no da*, and *nō* is equivalent to the colloquial *nē* or *nā*.

3 **Grandma:** それとも ナマズ の たたり か のぉ。
Soretomo namazu no tatari ka nō.
or catfish 's curse/retribution (?) (colloq.)
"Or could it be the catfish's retribution?" (PL2)

Daigorō: あのな . . .
Ano na . . .
(interj.)
"Look here . . ."

- *ano na* (or *ano ne*) is used as a warm-up phrase when cautioning or correcting someone who's getting carried away or who's jumped to the wrong conclusion.

4 **Sayaka:** ねェ 何? 予知 って。
Nē nani? Yochi tte.
(interj.) what foreknowledge (quote)
"Hey, what's that mean? 'Foretell.'" (PL2)

Grandma: ん?
N?
(interj.)
"Huh?"

- *tte* here is a colloquial equivalent of the quotative phrase *to iu no wa* ("as for what you called/termed ～"). Sayaka's question is inverted; normal order would be *Yochi tte nani?* (equivalent to *Yochi tte nan desu ka?* = "What is *yochi*?/What does *yochi* mean?").

5 **Grandma:** 動物 は のぉ、 天災 が おきる 前に それ を 察知する 能力 が ある んじゃ。
Dōbutsu wa nō, tensai ga okiru mae ni sore o satchi suru nōryoku ga aru n ja.
animals as for (colloq.) nat. disaster (subj.) occurs before that (obj.) perceive ability (subj.) have (explan.)
"You see, animals have the ability to sense natural disasters coming before they actually happen." (PL2)

- she again uses *nō* as an equivalent of the colloquial *nē* (or *nā*), which in the middle of a sentence is a kind of verbal pause, similar to English "you know/you see/I mean/like."
- *tensai ga okiru mae ni sore o satchi suru* is a complete thought/sentence ("before a natural disaster occurs, [they] perceive/sense it") modifying *nōryoku* ("ability") → "the ability to sense a natural disaster before it occurs."

6 **Grandma:** ナマズ の 地震 予知、 それから ネズミ が 沈没する 船 から 逃げ出したりする とか な。
Namazu no jishin yochi, sore kara nezumi ga chinbotsu suru fune kara nige-dashitari suru to ka na.
catfish 's quake foreknowledge and also rat (subj.) will sink ship from do things like flee and/or (colloq.)
"Like the catfish foretelling earthquakes, or rats abandoning a ship that's going to sink." (PL2)

- *chinbotsu suru* is the verb for "sink" used when speaking of a ship going down, so *chinbotsu suru fune* = "sinking ship/ship that will sink."
- *nige-dashitari* is from *nige-dasu* ("run away/flee"); the *-tari suru* form of a verb literally means "do a thing/things like [the action]," and is frequently used when listing two or more alternative actions.

(continued on next page)

じゃあ犬は？
ビクッ
!!
1
あー顔洗ってる～!!
何がおきたの!!
バウ～…
台風でも来るんじゃろ!!
2
あのなァ、さやか。んな物はみィ～んな迷信だっ！
めーしん!!
え？
3
第一、この駄犬にんな超能力がある訳ねェってんだよー!!
……
あの娘どもんな…
ガハハハハハハ…!!
4
あ、もォこんな時間、塾に行かなくちゃ！
どけ、俺はパチンコに行くんだっ!!
ガウ～
5
いいか駄犬っ！そのナマズに手ェ出すんじゃねェーぞ!!
いィーなっ!!
べ～!!
6
何じゃい、その顔は――!!
バウ～
ガガガガ
7

(continued from previous page)

7 **Grandma:** ネコ が 顔 洗う 時 は 次の 日 が 雨 とか のォ。
Neko ga kao arau toki wa tsugi no hi ga ame to ka nō.
cats (subj.) face wash time as for next day (subj.) rain and/or (colloq.)
"Or like when cats wash their faces, it rains the next day." (PL2)

FX: ポリ ポリ ポリ
Pori pori pori (effect of washing face)

Cat: ミャー
Myā
"Meow"

- *o*, to mark *kao* as the object of *arau*, has been omitted; also, *da/desu* ("is/will be") is understood after *ame*.

---

1 **Sayaka:** じゃあ 犬 は?
Jā inu wa?
in that case/then dog as for
"How about dogs, then?" (PL2)

FX: ピクッ
Biku! (effect of Bow perking up his ears)

2 **Sayaka:** あー 顔 洗ってるー!! 何 が おきる のー!
Ā kao aratte-rū!! nani ga okiru nō!
(interj.) face is washing what (subj.) will happen (explan.-?)
"Hey, he's washing his face! What's going to happen?!" (PL2)

Bow: バウ〜
Baū
"Bow"

FX: ゴシ ゴシ
Goshigoshi (effect of washing face with paws)

Grandma: 台風 でも 来る ん じゃろ!!
Taifū demo kuru n jaro!!
typhoon or something will come (explan.) probably
"There'll probably be a typhoon!" (PL2)

- *aratte-ru* is a contraction of *aratte iru*, from *arau* ("wash").
- *jaro* = *daro*, which makes a conjecture, "probably/I suppose."

3 **Daigorō:** あのなァ、さやか。んな 物 は みィ〜んな 迷信 だっ! めーしん!!
Ano nā, Sayaka. Nna mono wa miinna meishin da! Mēshin!!
(interj.) (name) that kind of thing as for all superstitions are superstitions
"Listen, Sayaka. All of those things are superstitions. Su-per-sti-tions!" (PL2)

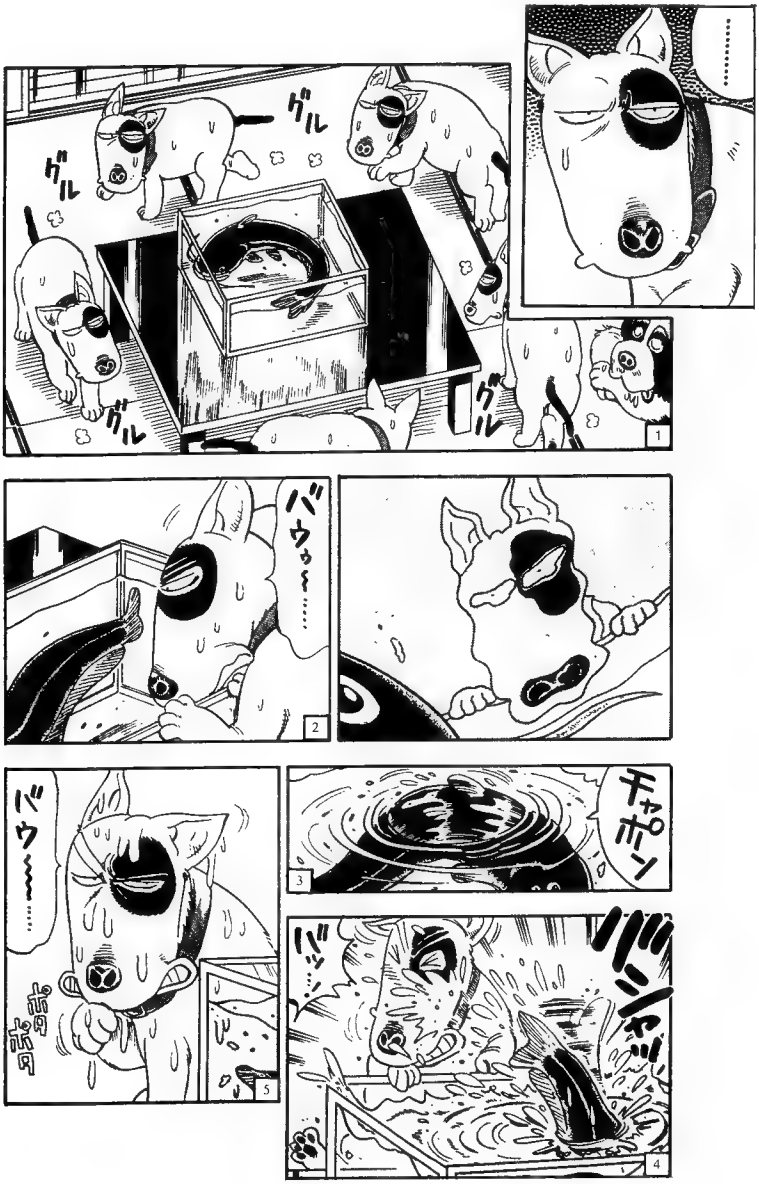
Sayaka: え?
E?
(interj.)
"What?"

- *nna* (*n* and *na* are distinct syllables) is a contraction of *sonna* ("that kind of"). The same contraction is used for *anna* ("that kind of," distant) and *konna* ("this kind of") as well.
- he elongates *minna* for emphasis.

4 **Daigorō:** 第一、 この 駄犬 に んな 超能力 が ある 訳 ねェ って んだ よー!!
Dai-ichi, kono daken ni nna chōnōryoku ga aru wake nē tte n da yō!!
first this mongrel in that kind of supernatural power (subj.) exists situation not exist (quote) (explan.) (emph.)
あの 顔 だ もん な! ガハハハハハハ!!
Ano tsura da mon na! Ga ha ha ha ha ha ha!!
that face is (explan.) (colloq.) (laugh)
"First of all, there's no way this mutt could have that kind of supernatural powers! Especially with a face like that! A ha ha ha ha!" (PL2)

- *nē* is a slurred colloquial equivalent of *nai* ("doesn't exist/not have"); ～ *wake (ga) nai* literally means "the situation of ～ does not/would not exist," which often implies "would never be the case that ～" or "there's no way that ～ could happen/be the case." Here, the "situation" is described by the complete embedded sentence *kono daken ni nna chōnōryoku ga aru* ("that kind of supernatural powers exist in this mutt").
- *tte n da*, a colloquial contraction of the quotative *to iu no da*, here serves essentially to emphasize his disdain/scorn for the suggestion that a dog could have a sixth sense about natural disasters.
- *tsura* (usually written 面) is an informal/slang word for "face"; it can sound rough and insulting, and it has that feeling here. The kanji 顔 is usually read *kao*, which is a neutral word for "face."

(continued on next page)


……
グル
グル
グル
グル
1
バウゥ～……
2
チャポン
3
バシャ
バッ…
4
バウ～～……
ポタポタ
5

(continued from previous page)

5 **Sayaka:** あ、 もぉ こんな 時間。 塾 に 行かなくちゃ!
A, mō konna jikan. Juku ni ikanakucha!
(interj.) already this kind of time cram school to must go
"Uh-oh, look at the time! I've gotta get to my class." (PL2)

Sound FX: ガウ～!
Gaū!
Grrr!

Daigorō: どけ! 俺 は パチンコ に 行く んだっ!
Doke! Ore wa pachinko ni iku n da!
move I as for pachinko to will go (explan.)
"Outta the way! I'm going to the pachinko parlor." (PL1-2)

- *juku* refers to a wide variety of after-school and Saturday academies many Japanese schoolchildren attend to supplement their studies, mostly in preparation for highschool and college entrance exams.
- *ikanakucha* is an abbreviated *ikanakute wa naranai*, a "must/have to" form of *iku* ("go").
- *doke* is the abrupt command form of *doku* ("move aside/step back").

6 **Daigorō:** いい か、駄犬っ! その ナマズ に 手ェ 出す んじゃねェー ぞ!! いぃー なっ!!
Ii ka, daken! Sono namazu ni tē dasu n ja nē zo!! Ii na!!
good/OK (?) mongrel that catfish onto hand/paw extend don't (emph.) good/OK (emph.)
"Now listen, you mutt! Don't you dare lay a paw on that catfish! Got that?!" (PL1)

Bow: べ～!
Bē!
"Nyah!"

- *ii ka?* is literally the question "is it OK?," but it's also used when beginning admonitions/instructions like "listen here/listen up!"
- *n ja nē* is a slurred *n ja nai* (negative form of the explanatory *n da/desu*); following a non-past verb with a sharp *n ja nai* can make an abrupt negative command, "don't ～."
- *bē* is the sound uttered when sticking one's tongue out in mockery.

7 **Daigorō:** 何 じゃい、その 顔 は!!
Nan jai, sono kao wa!!
what is that face as for
"Don't give me that look!" (PL1-2)

Bow: バウ～
Baū
"Bow-ow"

Sound FX: ボカボカ
Boka boka (sound of giving Bow a couple of raps on the head)

- *jai* is equivalent to *dai*, a colloquial variation of *da*. The sentence is inverted; normal order would be *sono kao wa nan jai?*

---

1 **FX:** グル グル グル グル
Guru guru guru guru (effect of circling)

2 **Bow:** バウゥ～
Baū
"Bow-ow"

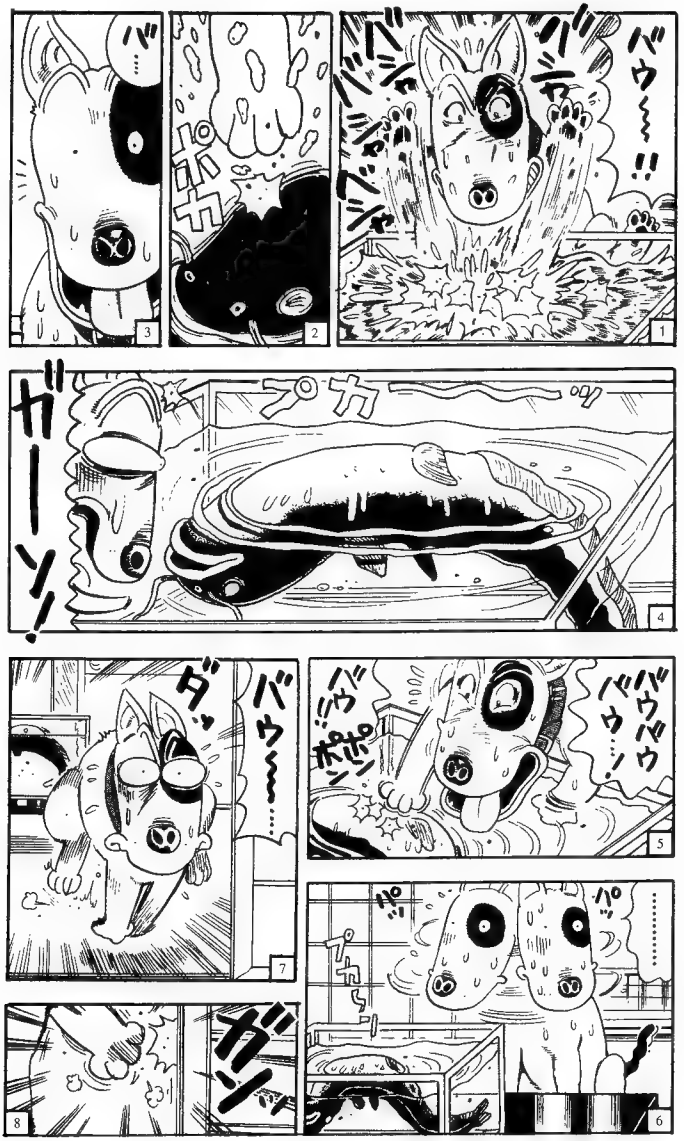
3 **Sound FX:** チャポン
Chapon (sound of fish breaking the water's surface)

4 **Sound FX:** バシャッ
Basha!
SPLASH

Bow: バッ!
Ba!
"Ba!"

5 **Bow:** バウ～
Baū
"Bow"

Sound FX: ポタポタ
Pota pota
Drip drip


バウ〜〜!!
バシャバシャバシャ
1
ボカ
2
バ…
3
プカ〜〜
ガーン!
4
バウバウバウ…!
ポンポン
バウ!
5
……
ハッ
プカプカ
6
バウ〜〜……
ダッ
7
ガン
8

1 **Bow:** バウ～!!
Baū!!
"Bo-ow!!"

Sound FX: バシャ バシャ バシャ バシャ
Basha basha basha basha
Splish splash splish splash

2 **Sound FX:** ポカ
Poka
Boink (effect of Bow hitting fish's head)

3 **Bow:** バ
Ba
"Ba!"

4 **FX:** プカ～ッ
Pukā!
(effect of fish slowly floating to the surface)

ガーン
Gān!
(effect of being mentally shocked)

5 **Bow:** バウバウバウ! バウ!
Bau bau bau! Bau!!
"Bow wow wow! Bow!"

Sound FX: ポン ポン
Pon pon
(effect of patting fish)

6 **FX:** パッ パッ
Pa! pa!
(effect of quick/sudden motion, looking back and forth)

プカ～ン
Pukān
(effect of floating lifelessly)

7 **Bow:** バウ～!
Baū!
"Boww!"

FX: ダッ
Da!
(effect of sprinting off)

8 **Sound FX:** ガンッ
Gan!
(effect of bumping into the door frame)

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!!
バ〜〜〜!!
ドーン
2
1
バヴゥ〜〜
ハァ
ハァ
ハァ
3
!
ポタ
ポタ
ポタ
4
バヒィ〜〜!!!
ドドドド
ズボ
7
6
バヒ
バヒ
ズリズリ
5

1 **Bow:** バ〜ッ!!
Bā!!
"Bah–!!"

2 **FX:** ドシーン
Doshiin
Thud (sound of heavy object—Bow—hitting the ground)

3 **Bow:** バグゥ〜。 ハァハァハァ
Bagū. *hā hā hā*
(FX) (panting)
"Bow-ow"

4 **Sound FX:** ポタ ポタ ポタ
Pota pota pota
Drip drip drip

5 **Bow:** バヒッ バヒッ!
Bahi! bahi!
(yipping sound)
FX: ズリズリ
Zuri zuri
(effect of dragging himself backwards)

6 **Bow:** バヒィ〜!!
Bahii!!
"Baeee!!"
Sound FX: ドドドド
Do do do do do
(effect of pounding/racing feet)

7 **Sound FX:** ズボ
Zubo
(effect of becoming caught in/squeezing through a tight spot—the hedge)

Computer Corner

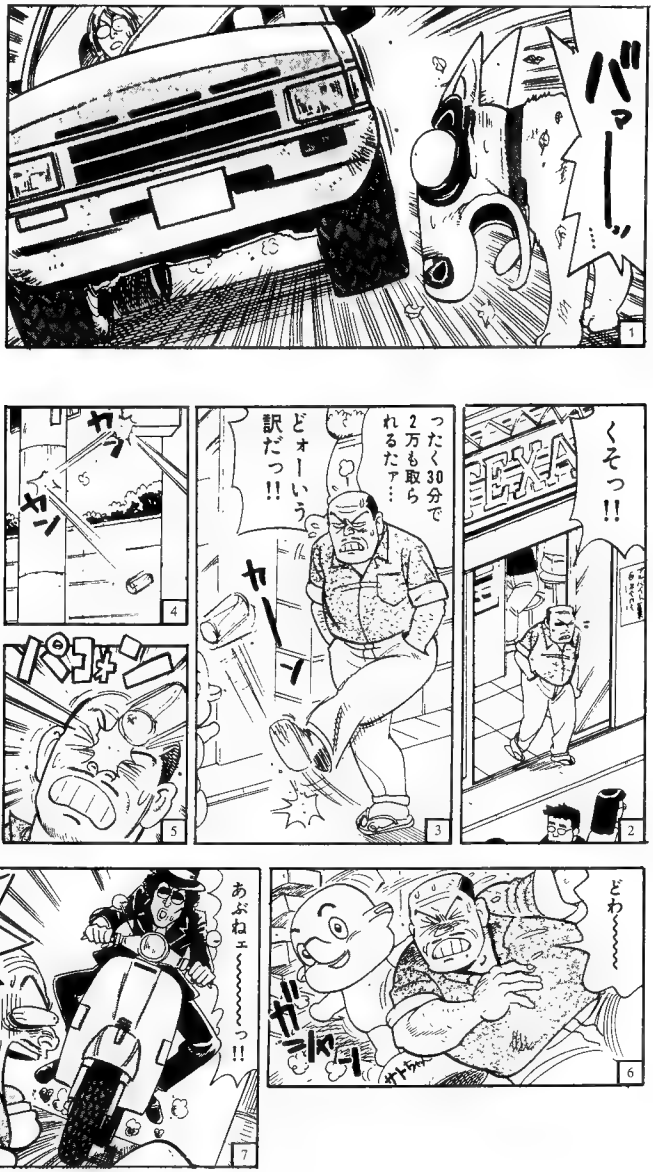
(continued from page 51)
text translation, and the folks down under at JWM deserve a rousing "Hang in there, mates!" for developing a program that allows you to read (with the help of the dictionaries) "the multitude of Japanese text resources available on the Internet and even the various Japanese newspapers and online magazines available on the World Wide Web."

The problem is that you need to know the encoding format of the Japanese file you've downloaded and then convert it into a format which your operating system can read. To assist in this task, there is a downloadable conversion utility available from the web site. LavaSoft's Customer Support Services pointed out to me that "unfortunately, Japanese has about seven different schemes (unlike the ASCII set used for our alphabet), but these should converge into one standard, probably Unicode." So there is hope that this feature will become more user-friendly over time and with increasingly integrated JWM upgrades. For a superb explanation of 'Net surfing in Japanese, check out Momoi Katsuhiko's article in the Computer Corner of *Mangajin* No. 57 (see http://www.mangajin.com/browsers.html).

Japanese WordMage was conceived in 1991, inspired by one student's desire for a vocabulary and kanji study system. The release of version 4.2 will introduce (along with other improvements) an "adventure creator" function, improving the ability of teachers to tailor materials to their courses. That release will be followed by EuroWordMaster for French, German, Italian, English, and Spanish, among others. I believe that WordMage will become an increasingly useful aid for students, teachers, and professionals. You might be wise to become a registered user earlier rather than later, before the price goes up.

Considerable additional information on such things as multimedia and cross-platform capabilities can be found on the Web at LavaSoft's web site : http://www.lavasoft.com/ . The latest version of JWM can also be obtained through *Mangajin's Japanese Resource Guide.*

***John Benedict** is a freelance translator, middle-school teacher of Japanese, and novelist.*


バァー…
1
くそっ!!
2
ったく30分で2万も取られるたァ…
どォーいう訳だっ!!
ヤーー
3
カン
カン
4
パコォン
5
どわ〜〜〜〜
ガラ
ピシャ
6
あぶねェ〜〜〜〜〜っ!!
!!
7

1 **Bow:** バァーッ
Bā!
"BAHHH!"

2 **Daigorō:** くそっ!!
Kuso!!
(expletive)
"Crap!" (PL1)

3 **Daigorō:** ったく 30分 で 2万 も 取られる たァ どぉーいう 訳 だっ!!
Ttaku sanjuppun de niman mo torareru tā dō iu wake da!!
(exclam.) 30 minutes in 20,000 as much as have taken away (quote)-as for what kind of situation is
"Unbelievable—I lost ¥20,000 in just 30 minutes! How could this happen to me?!" (PL2)

Sound FX: カーン
Kān
Clang (sound of can being kicked)

- *ttaku* is a contraction of *mattaku* (literally, "completely/entirely"), which is frequently used by itself as an exclamation of exasperation.
- *mo* after a word indicating a number or quantity most often implies that that number/quantity is "a lot."
- *torareru* ("have [something] taken away") is the passive form of *toru* ("take") → "be relieved of/lose."
- *tā* is a contraction of *to wa*, the quotative *to* plus the topic marker *wa*. When it follows a verb or complete embedded sentence (*sanjuppun de niman mo torareru* = "[I] was relieved of ¥20,000 in 30 minutes"), it makes that action or described situation the topic of the larger sentence.

4 **Sound FX:** カン カン
Kan kan
Clank Clank

5 **Sound FX:** パコォン
Pakōn
Bang

6 **Daigorō:** どわ〜!
Dowā!
"Whoa!"

Sound FX: ガシャン
Gashan
Crash

Sign: サトちゃん
Sato-chan
(name-dim.)
Sato-chan

7 **Motorcyclist:** あぶねェ〜っ!!
Abunē!
is dangerous
"Look out!" (PL2)

- *abunē* is a rough, masculine corruption of *abunai* ("dangerous"). *Abunai* directed at another person as an exclamation serves as the warning "Watch out!"

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ほれ見ィ！
わしの言った
通りじゃろが!!
うるせェ！
1
……
偶然だよ、
偶然!!
ケケッ
2
ぐう……
べちゃ
3
バッ!!
4
ハハッ
5

1 **Grandma:** ほれ 見ィ! わし の 言った 通り じゃろ が!!
Hore mii! Washi no itta tōri jaro ga!!
(interj.) look I/me (subj.) said exactly as is surely (emph.)
"See! Surely it is exactly as I said, isn't it?"
"See! What'd I tell you?" (PL2)

Daigorō: うるせェ!
Urusē!
noisy
"Shut up!" (PL1)

- *hore* is an interjection used to call a person's attention to something, like "here/look/see," and *mii* is a colloquial command form of *miru* ("look/see"), so *hore mii* works together like "See!"
- *tōri* is a word that follows a verb or a complete sentence to mean "exactly in accordance with [the described action]." It's a noun, so a sentence coming before it follows the rules of modifying sentences—with the subject often marked by *no* instead of *ga* → *Washi no itta tōri* = "exactly as I said."
- *jaro* = *daro* (shortened from *darō*); *ga* after the conjectural *darō* provides emphasis like "surely must (be) ～," usually making for a strong assertion rather than a conjecture.
- *urusē* is a rough, masculine corruption of *urusai*, which literally means "noisy/bothersome" but is used like the English expression, "Shut up!"

2 **FX:** チラッ
Chira!
(effect of casting a sidelong glance)

Daigorō: けっ。 偶然 だ よ、 偶然!!
Ke. Gūzen da yo, gūzen!!
(interj.) coincidence is (emph.) coincidence
"Humph. It's a coincidence! A coincidence!" (PL2)

3 **Daigorō:** ぐう...
Gū...
"Coinc..."

FX: べちゃ～っ
Bechā!
(effect of something wet and sticky—here the fish's face pressed up against the glass)

4 **Sound FX:** バシャッ
Basha
SWISH

Bow: バッ!!
Ba!!
"Ba!!"

5 **Sound FX:** パクッ
Paku!
Chomp

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ズダダダ
バヒ〜〜っ!!
1
ガン
ガン
ガン
ガン
バウ〜〜
怒っとる!!
ナマズが
怒っとるぞォ〜!!
2
大五郎、
何とか
せんかァ!!
ドベリ
コキ
ガン
バウ〜〜
3
ドボン!
4
これで
いいんだろ!!
初めから
こォすれば
よかったんじゃ!!
5
まだそんな
事を……
へ〜ん
だっ!!
7
ガラッ
8
けっ、
たたりなんて
俺は信じねェ
からな!!
フゥ〜
6

1 **Bow:** バヒ～ッ!!
Bahii!!
"Baeeee!!"

Sound FX: ズダダダ
Zu da da da da (effect of running quickly/scrambling)

2 **Sound FX:** ガン ガン ガン ガン
Gan gan gan gan (effect of Bow bumping into various things)

Bow: バウ～
Bau
"Bowww"

Grandma: 怒っとる!! ナマズ が 怒っとる ぞぉ～!!
Okottoru!! Namazu ga okottoru zō!!
is angered catfish (subj.) is angered (emph.)
"It's angry! The catfish is angry!" (PL2)

- *okottoru* = *okotte oru* ("is angry"), from *okoru* ("become angry").

3 **Sound FX:** ガン ベキ ドコ
Gan beki doko
Bump Snap Thud (effect of bumping and breaking things)

Bow: バウ～
Baū
"Bowww"

Grandma: 大五郎、 何とか せん かァ!!
Daigorō, nantoka sen ka!!
(name) something or other won't [you] do (?)
"Daigorō! Do something!" (PL2)

- *sen* is equivalent to *shinai*, negative form of *suru* ("do"). *Nantoka sen ka!* literally asks "Will you not do something or other?" but it actually serves as a strong, authoritarian command, "Do something!"

4 **Sound FX:** ドポン!
Dopon!
Kerplunk!

5 **Sayaka:** バイバーイ
Bai-bāi
"Bye-bye."

Daigorō: これ で いい ん だろ!!
Kore de ii n daro!!
this with good/OK (explan.) probably
"With this, it is OK, right?"
"There. Are you happy?" (PL2)

Grandma: 初め から こぉ すれば よかった んじゃ!!
Hajime kara kō sureba yokatta n ja!!
beginning from this way if do/did was good (explan.)
"You should have done this in the first place!" (PL2)

- *sureba* is a conditional "if" form of *suru* ("do"), so ～ *sureba yokatta* is literally "it would have been good if you had done ～" → "You should have done ～."

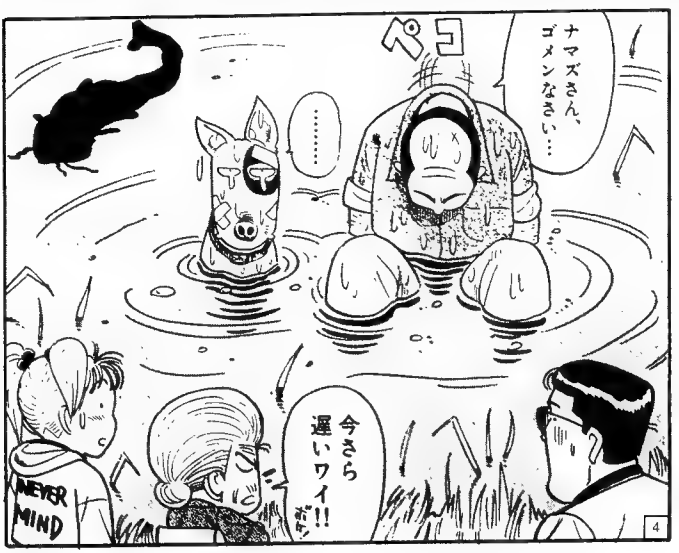
6 **Daigorō:** けっ、 たたり なんて 俺 は 信じねェ から な!!
Ke, tatari nante ore wa shinjinē kara na!!
(exclam.) curse/hex such a thing I as for don't believe because (colloq.)
"Humph! Don't think that I actually believe in curses!" (PL2)

Bow: フゥ～
Fū
(sigh)

- *nante* here is a colloquial equivalent of *nado to iu mono wa*, literally, "as for a thing that is called something like ～." *Nante* is often used to imply the preceding is ridiculous/silly/unworthy.
- *shinjine* is a masculine corruption of *shinjinai*, negative of *shinjiru* ("believe").

(continued on next page)

また
地震
だァ〜!!
ズズズズ
どゆ
バッ!!
1
ズリ
ズリ
わっ!!
ベベッ
2
ドボォ〜ン
3


ペコ
ナマズさん、
ゴメンなさい…
……
今さら
遅いワイ!!
ボソ
NEVER
MIND
4

(continued from previous page)

7 **Grandma:** まだ そんな 事 を...
Mada sonna koto wo...
still that kind of thing (obj.)
"[You're] still [saying] such things."
"You'll never learn, will you?" (PL2)

Daigorō: へ〜ん だっ!!
Hēn da!!
(snort) is
"Phooey!"

- *hēn da* is a verbalized snort of defiance or thumbing of one's nose.

8 **FX:** グラッ
Gura!
(effect of sudden jolt)

---

1 **FX:** ズズズズズ
Zu zu zu zu zu
(effect of the ground shaking/rumbling)

Daigorō: また 地震 だァ〜!! どわっ
Mata jishin dā!! Dowa!
again earthquake is (interj.)
"Whoah! It's another earthquake!" (PL2)

Bow: バッ!!
Ba!!
"Ba!!"

2 **FX:** ズリ ズリ
Zuri zuri
(effect of slipping)

Daigorō: わっ!!
Wa!!
"Yikes!"

Bow: バベッ
Babe!
(yipping effect)

3 **Sound FX:** ドボォ〜ン
Dobōn
SPLASH

4 **Daigorō:** ナマズさん、ゴメンなさい...
Namazu-san, gomen nasai...
(name)-(hon.) (apology)
"Mr. Catfish, please forgive me." (PL3)

FX: ペコ
Peko
(effect of bowing head)

Grandma: 今さら 遅い ワイ!! ボケ!
Ima sara osoi wai!! boke!
now is late (emph.) idiot/halfwit
"It's a tad too late for that now, you idiot!" (PL1)

- *ima sara* means "now," implying "now at this late point/now after what has happened."
- *boke* as an epithet implies the person's lights have dimmed or he has gone loco/senile; it's more commonly used as an insult in the Kansai area than in the Kantō/Tokyo area.
- *wai* is a rough, mostly masculine form of the feminine *wa* and is typically used for exclamatory emphasis. Grandma's use of this fits with the general roughness of her language throughout.

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vocabulary summary

From *Fuji Santarō*, p. 25

汚れる	*yogoreru*	get dirty
さわる	*sawaru*	touch (*v.*)
のせる	*noseru*	give a ride/take on board
ぬぐ	*nugu*	take off [clothing]
交換	*kōkan*	exchange (*n.*)
まいる	*mairu*	come/go (*v.*-polite)
コイ	*koi*	carp (*n.*)
マナイタ	*manaita*	chopping block
人事	*jinji*	personnel
医者	*isha*	doctor
海外	*kaigai*	overseas
夫人	*fujin*	woman/women
会議	*kaigi*	meeting/conference
平等	*byōdō*	equality

From *Salaryman Senka*, p. 34

名刺	*meishi*	business card
物産	*bussan*	products
平凡	*heibon*	ordinary/plain
目立つ	*medatsu*	stand out/be conspicuous
しぶい	*shibui*	tasteful/simple
しかも	*shikamo*	in addition

From *Dai-Tokyo Binbō . . .*, p. 54

しっぽ	*shippo*	tail (*n.*)
満点	*manten*	full points/100 percent
濡れる	*nureru*	get wet
週刊	*shūkan*	weekly publication
全財産	*zen-zaisan*	total assets
共同	*kyōdō*	joint/cooperative
出資	*shusshi*	investment
よその	*yoso no*	others'
夕立ち	*yūdachi*	sudden shower
泳ぐ	*oyogu*	swim
大物	*ōmono*	large creature/big game
あっという間に	*a-tto iu ma ni*	instantly

From *Okusama wa Interia Dezainā*, p. 62

白い	*shiroi*	white
目地	*meji*	tile joints
黒	*kuro*	black
モダンな	*modan na*	modern
カビ	*kabi*	mildew/mold
資料	*shiryō*	materials/documents
借りる	*kariru*	borrow
あたり	*atari*	vicinity
別荘	*bessō*	cottage/cabin
海辺	*umibe*	beach/coast
どっちにしろ	*dotchi ni shiro*	in any case
夏	*natsu*	summer
冬	*fuyu*	winter
残業	*zangyō*	working late
夕食	*yūshoku*	supper
ゆるす	*yurusu*	forgive
しかたがない	*shikata ga nai*	can't be helped

いや	*iya*	disagreeable/repugnant
別れる	*wakareru*	part/break up
芝居	*shibai*	play/acting
友達	*tomodachi*	friend
貸す	*kasu*	lend
週末	*shūmatsu*	weekend
今夜	*kon'ya*	tonight
外	*soto*	outside
本物の	*honmono no*	real/genuine
暖炉	*danro*	fireplace
掃除する	*sōji suru*	clean (*v.*)
無人	*mujin*	deserted
結局	*kekkyoku*	in the end
つぶれる	*tsubureru*	take/be consumed
つかれる	*tsukareru*	grow tired
文句	*monku*	complaint
留守番電話	*rusuban denwa*	answering machine

From *Bow*, p. 69

たたり	*tatari*	curse/retribution
釣り上げる	*tsuri-ageru*	fish out/land
飼う	*kau*	keep/raise [a pet]
気持ち悪い	*kimochi warui*	disgusting/unpleasant
池	*ike*	pond
主	*nushi*	master/lord
かもしれない	*kamo shirenai*	may possibly be
起きる	*okiru*	happen/occur
返す	*kaesu*	return [an object] (*v.*)
身	*mi*	body/self
ため	*tame*	benefit
年寄り	*toshiyori*	old people
すぐ	*sugu*	immediately/always
驚かす	*odorokasu*	startle/frighten
地震	*jishin*	earthquake
かくれる	*kakureru*	hide/take cover
おさまる	*osamaru*	[something] becomes calm
ナマズ	*namazu*	catfish
予知する	*yochi suru*	foresee/foretell
ただの	*tada no*	just/mere
偶然	*gūzen*	chance occurrence
天災	*tensai*	natural disaster
察知する	*satchi suru*	perceive
能力	*nōryoku*	ability
ネズミ	*nezumi*	rat
沈没する	*chinbotsu suru*	[a ship] sinks
台風	*taifū*	typhoon
迷信	*meishin*	superstition
どく	*doku*	move aside/step back
うるさい	*urusai*	noisy/bothersome
怒る	*okoru*	become angry
初め	*hajime*	beginning
信じる	*shinjiru*	believe
また	*mata*	again
今さら	*ima sara*	now/at this late point
遅い	*osoi*	late/too late

The Vocabulary Summary is taken from material appearing in this issue of Mangajin. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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I am looking for a pen pal to send me e-mails about once a week, talking about Japanese manga, anime, and other hobbies. Both English and Japanese are OK. Motonari Maeda: madmoto@bokkoame.or.jp .

Devoted, loving American man, 28, teacher, with jovial personality and loves children. Seeking like-minded, sincere young Japanese lady to share life's joys with. Jerry Humes, Box 186, Venango, PA 16440.

Sweet JPS young gentleman wants to marry SWF before go to JPN in July. Manny, 1958 Matador Way 47, Northridge, CA 91330-2247.

Brad Grampa, 15. My hobbies are basketball, comics, etc. Looking for Japanese pen pals. Please write in English to 108 River Hill Rd., Wheeling, WV 26003 USA.

I am a Fijian (M, 28) looking for Japanese girlfriends. Send me an e-mail message: rajeshwa@ees.ec.oita-u.ac.jp

PEN PALS希望！是非お願いします。Japanese female, 28, seeks new friends around my age or more. I went to Oregon as an exchange student when I was 20. Please write me. Yoko Ueno, 563 Togo Munakata City, Fukuoka-ken 811-34, Japan.

American male professional and student of Japanese and Korean languages, 44, looking for East Asian pen pals, especially businessmen and professionals for language and/or cultural exchange.
E-mail: junocom5@juno.com

Handsome male, 23, 190cm, 87kg, Bukkyōto, college-educated, non-smoker, faithful, seeking Japanese woman interested in Jōdo Shin for serious relationship. Adam Vaananen, 5870 Booth Avenue, Burnaby, BC V5H 3A8, Canada.

Successful but sad, black, attractive businessman-manager, age 44, non-smoker, seeks happy, black female. Write in English or French to: Louis Lancry, Belle Isle, 97232 Lamentin Martinique, French West Indies.

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Professional American male, 27, white, handsome. Seeking Japanese girl. Plan to study or vacation in New York City? Send letter and photo to: Robert Gordon, P.O. Box 2929, Grand Central Station, New York, NY 10163, USA.

23-year-old Japanese girl seeks pen pals who love Japanimation! Loves all types of GUNDAM & Evangelion. Please write soon! Mayumi Takahashi, 166-1 Shimanuki, Nanyo, Yamagata 999-22, Japan.

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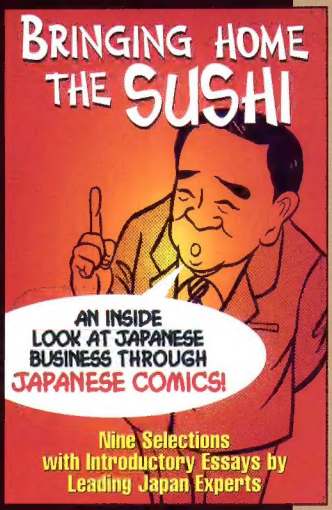
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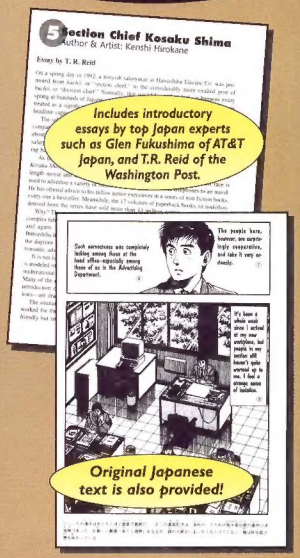
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